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ABSTRACT

This is the report of a project designed to train secondary school teachers and other ethnic studies personnel in Hawaii in the area of Asian American literature so as to enhance their understanding of ethnic identity, interethnic relations, and the process of American multiculturalism. The project performance report includes a description of a bibliography developed by the project, a list of teachers trained to use materials developed under the project, and a description of inservice courses offered. In addition, five sample secondary school curriculum units developed by individuals trained under the multicultural education program are presented. These units include: (1) "Reading and Writing Local Poetry," by Joseph Stanton: (2) "Hawaii's Inter-Ethnic Culture: The Asian American," by Carolyn Okimoto: (3) "Kalaheo High School English IV Language Unit," by Joanne Shibuya: (4) an eighth grade social studies program, by Ellis Goto: and (5) "Using Asian American Literature to View Cultures in Hawaii," by Diane Shimazu. Also included in this document is information on project activities undertaken in cooperation with other individuals, a positive project evaluation letter, and a one page financial status report. (GC)

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JAPANESE-AMERICAN RESEARCH CENTER
2454 SOUTH BERETANIA STREET · HONOLULU, HAWAII 96814 · TELEPHONE 949-5533

FINAL REPORTS: PROGRAM PERFORMANCE AND FINANCIAL STATUS

ETHNIC HERITAGE STUDIES PROGRAM GRANT
Program CFDA Number 13.549; Federal Grant Number G007803316
Due Date: December 29, 1979

SUBMITTED TO: DHEW/Office of Education
Grant and Procurement Management Division
Attn: Grants Officer, H&CE Branch
Room No. 5717, ROB #3
400 Maryland Avenue, S.W.
Washington, D.C. 20202

GRANT TITLE: Ethnic Heritage Studies Program
"Asian American Literature - Resource and Training for Multi-Cultural Education"

GRANTEE: Japanese American Research Center
2454 South Beretania Street
Honolulu, Hawaii 96814

PRINCIPAL INVESTIGATOR: Dennis M. Ogawa, Ph.D.
(808) 948-8587

DURATION OF ACTIVITY: October 1, 1978 - September 30, 1979

DATE TRANSMITTED: December 17, 1979

TRANSMITTED BY: Fred Tamura
President, Board of Trustees
(808) 734-7134

AGENCY RESPONSIBLE FOR FUNDS: Alexander Grant and Company
Suite 2900 Pacific Trade Center
Honolulu, Hawaii 96813
Attn: Hide Kajikawa, JARC Auditor

UD020619

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JAPANESE-AMERICAN RESEARCH CENTER
2454 SOUTH BERETANIA STREET · HONOLULU, HAWAII 96814 · TELEPHONE 949-5533

GRANT DESCRIPTION

ABSTRACT

Focus: Area I: Training of Persons in Ethnic Studies
Level: Secondary Education

Overall Objective: To train secondary school teachers and other ethnic studies personnel in the area of Asian American literature so as to enhance their understanding of ethnic identity, interethnic communication and relations and the process of American multi-culturalism.

Specific Objectives: 1) Train teachers and other professionals in ethnic studies to identify and become knowledgeable with what Asian American literary resources exist and are available for instructional use; 2) Help trainees understand the theoretical concepts, methodologies and major trends that constitute the field of Asian American literature; 3) Develop insight into how Asian American fiction, poetry, drama and lyrics are similar as well as unique from the literature of other ethnic groups; 4) Provide trainees knowledge of how Asian American literature contributes to an understanding of the American multi-ethnic experience; and 5) Instruct trainees on how to use Asian American literature so as to not only help students learn about their own ethnic values and lifestyles and those of others, but also enable them to interact in a meaningful, culturally enriching manner with persons of diverse ethnic backgrounds.

Approach: The project is organized in two stages. The first stage, structured to accomplish objective I, involves the development of an annotated bibliography which would serve as a practical and functional guide to help ethnic studies personnel become acquainted with the scope and breadth of Asian American literature. Stage two involves the development and implementation of a training course designed to accomplish objectives 1-5 so that secondary teachers and other personnel will gain expertise in the area of Asian American literature and its relevance for understanding ethnic identity, interethnic communication and relations and the process of American multi-culturalism.

PERFORMANCE REPORT

(a) 1. A statement on the progress made in developing curriculum materials as set forth in the grantee's approved proposal.

An annotated bibliography on Asian American writers in Hawaii was completed as originally planned. The bibliography serves as a practical and functional training guide to help Ethnic Studies personnel, especially secondary education teachers, become acquainted with the scope and breadth of Asian American literature. The annotated bibliography of 210 pages consists of 744 entries representing the works of 345 Japanese, Chinese, Korean, and Filipino American authors and is divided into three major categories: Drama, Fiction, and Poetry. Each entry has a full bibliographic citation and list where materials can be located as well as providing a brief statement describing the overall subject and theme, literary style and form, and unique features of the work. Each of the three categories is preceded by an introduction and a chronological listing of authors. The bibliography also features a general introduction chronicling the development of Asian American literature in Hawaii and concludes with a subject index focusing on major themes found in the literature.

1000 copies of the bibliography were originally planned, which were to be dispersed in the State of Hawaii and nationally,

however, due to the final budget allocation from the Office of Education which severely restricted the funds for the duplication of the bibliography, only 112 copies were printed at a cost of $607.50.

2. Where such materials have been completed, the grantee shall submit three copies of such materials along with the performance report.

Enclosed are three copies of the annotated bibliography.

Hiura, Arnold T., and Stephen H. Sumida. Asian American Literature of Hawaii: An Annotated Bibliography. U.S. Office of Education Publication, Federal Grant Number G007803316, 1979.

3. In the case of such completed materials, the report should describe the testing methods to be used in evaluating the materials prior to their dissemination.

A manuscript of the bibliography was presented at two meetings of the Hawaii Council of Teachers of English (HCTE), an affiliate of the National Council of Teachers of English (NCTE) and of Teachers of English to Speakers of Other Languages (TESOL), held on July 3, 1979 and on July 19, 1979, and also at the Talk Story Big Island Writers' Conference, a series of panel discussions, readings, performances, and workshops led by Hawaii's writers, scholars, and community resource people to open the discussions of Hawaii's history and literature, held on July 11-14, 1979, where the manuscript was reviewed and commented on

with regards to its educational value and usability. The manuscript was also examined by writers affiliated with the Hawaii Ethnic Resources Center: Talk Story, Inc., a non-profit organization developed for the purposes of fostering the appreciation, study, understanding, and creation of literary, visual, audio-visual, and performing arts by and about Hawaii's people.

In each case the testing method employed was personal interviews centering on key questions such as*:

1. Compared with other bibliographies that you are acquainted with, how would you evaluate this bibliography?
2. How useful is this publication?
3. What is your opinion on the readability and format of the bibliography?
4. How would you judge its comprehensiveness?
5. How would you judge the quality and objectiveness of the selections and summaries included in the bibliography?

(b) 1. Where materials have been developed and tested, the report should include a statement concerning the plans for dissemination of the materials.

The overall plan of distribution was first developed to make the annotated bibliography available both locally and on the mainland, however, due to the size and the limited number

* Thirty individuals with expertise in the field were interviewed.

of bibliographies printed, the majority of the bibliographies have been distributed within the State of Hawaii. A few copies have been distributed nationally with respect to selected authors, scholars, and Asian American Studies programs, as well as the Ethnic Heritage Studies Clearinghouse in Boulder, Colorado. The copies have been distributed as follows:

39% Trained teachers

12% Libraries (primarily secondary school and public)

9% Advisory Council

8% Departments/Educational Programs
Research Centers--Mainland

Asian-American Studies Department, University of California at Fresno; Asian-American Studies Department, University of Washington; English Department, University of Washington; Ethnic Heritage Studies Clearinghouse, Boulder, Colorado; Ethnic Studies Program, University of California at Berkeley.

6% Departments/Educational Programs
Research Centers--State of Hawaii

Department of American Studies, University of Hawaii at Manoa; East Asian Studies Department, University of Hawaii at Manoa; East-Hawaii Cultural Council; Ethnic Studies Program, University of Hawaii at Manoa; Hawaii Chinese History Center.

26% Selected writers and scholars

2. Method of dissemination.

Locally and nationally the bibliographies have been distributed to individuals or organizations either personally or sent through the mail with a request for feedback on the educational value and usability of the publication, asking questions similar to those key questions used in evaluating the bibliography prior to its dissemination.

3. Estimated number of students to be reached with the materials.

Based solely upon those teachers involved in the training program, we expect approximately 10,000 secondary school students will be reached by the materials this year. It is also expected that the availability of the bibliography in school libraries and other collections will benefit an additional number of students.

This estimated figure is based on thirty-one teachers trained at an average student load of 150 students per semester.

(c) 1. Where individuals have been trained to use the materials developed under the grant, the report should include a list of the number and types of persons trained.

The following is a list of the number and types of persons who were trained to use the materials developed under the grant. The actual training took place in a course specifically designed

for this purpose. The course was sponsored by the Department of American Studies with the University of Hawaii at Manoa and offered from July 30, 1979 to August 10, 1979 by the College of Continuing Education at the University of Hawaii at Manoa. The course title was AmSt 620-F: Asian American Literature of Hawaii, 3 credits.

1. Achiu, Francis K.; Secondary school teacher, Wahiawa District
2. Bunyan, Jeanne R.; Community College teacher, State of Hawaii
3. Chang, Marilyn L.; Secondary school teacher, Honolulu District
4. Chock, Leburta H. W.; Secondary school teacher, Honolulu District
5. Chun, Sylvia D.; Secondary school teacher, Aiea District
6. Cruzata, Sharon K.; Special education teacher, Mililani District
7. Doi, Merle S.; Secondary school teacher and Registrar, Honolulu District
8. Goto, Ellis W.; Secondary school teacher, Honolulu District
9. Hayslip, Florence M.; Secondary school teacher, Kailua District
10. Kaneshiro, Roy S.; Secondary school teacher, Waipahu District
11. Lum, Darrell H. Y.; Editor and Publisher of Bamboo Ridge
12. Moriwake, Aileen S.; Secondary school teacher, Honolulu District
13. Muller, Ingrid M.; Secondary school teacher and Counselor, Honolulu District
14. Munger, Sheryl A.; Secondary school teacher, Honolulu District
15. Nugent, Evelyn I.; Secondary school teacher, Honolulu District
16. Okimoto, Carolyn J.; Secondary school teacher, Mililani District
17. Okura, Burt T.; Special Education teacher, Honolulu District
18. Rhinelander, Esther D.; Secondary school teacher, Honolulu District

19. Rhinelander, Harvey J.; Secondary school teacher, Honolulu District
20. Seo, Naomi; Secondary school teacher, Honolulu District
21. Shibuya, Joanne; Secondary school teacher, Honolulu District
22. Shimazu, Diane A.; Elementary school teacher, Honolulu District
23. Shimamoto, Priscilla S.; Secondary school teacher, Kailua District
24. Smith, Nancy R.; Secondary school teacher, Kaneohe District
25. Stanton, Joseph C.; Secondary school and College level teacher, Pearl City
26. Takamiya, Elaine N.; Secondary school teacher, Honolulu District
27. Terada, Owen K.; Teaching Assistant and Student, University of Hawaii at Manoa
28. Ueoka, Gwen H.; Secondary school teacher, Pukalani District, Maui
29. Urban, Christine R.; Special Education teacher, Honolulu District
30. Wong, Joan; Housewife, Honolulu
31. Yamada, Barbara Anne E.; Secondary school teacher, Honolulu District
32. Yonamine, Elsie M.; Secondary school teacher, Pearl City District

2. The report should also include a documented evaluation of the objectives achieved by the training program.

To provide a better understanding of the training program, the following materials are provided: Course syllabus (pp. A1-A2), and various assignments (pp. B1-B2).

American Studies 620-F
Arnold T. Hiura and
Stephen H. Sumida, with
Maxine Hong Kingston and
Dennis M. Ogawa
Daily, 9 a.m.-1 p.m.

INTERETHNIC COMMUNICATION

ASIAN AMERICAN LITERATURE OF HAWAII

SYLLABUS

TEXTS: Chock, Eric, et al., eds. Talk Story: An Anthology of Hawaii's Local Writers. Honolulu: Petronium Press/ Talk Story, Inc., 1978.

Hiura, Arnold T., and Stephen H. Sumida. Asian American Literature of Hawaii: An Annotated Bibliography. Honolulu: Talk Story, Inc., 1979.

Murayama, Milton. All I Asking for is My Body. San Francisco: Supa Press, 1975.

SCHEDULE:

Kaimuki High, Health Education Room — Monday, July 30, 1979: Introduction and Course Expectations Survey. Speakers: Dennis M. Ogawa, "The Importance of Asian American Literature for American Studies." Maxine Hong Kingston. Arnold T. Hiura. Stephen H. Sumida. (Homework to be announced.)

" — Tuesday, July 31: 1st hour: "The History of Asian American Literature of Hawaii," a talk by Hiura and Sumida.
10 a.m.-noon: seminar discussion groups.
Noon-1 p.m.: Excursion to Hamilton Library, University of Hawaii.

" — Wednesday, August 1: 9 a.m.-11 a.m.: "Asian Americans in Hawaii: A Capsule History," Dennis M. Ogawa. Followed by questions and discussion.
11 a.m.-1 p.m.: seminar discussion groups.

" — Thursday, August 2: 9 a.m.-11 a.m.: A program of readings and commentary by Maxine Hong Kingston, Eric Chock, Virgilio Felipe, Darrell Lum, Jody Manabe, and Margaret Kwon Pai.
11 a.m.-1 p.m.: seminar group discussions.

Hamilton Library and American Studies Library, Moore Hall 323, UH Manoa — Friday, August 3: 9 a.m.-1 p.m.: Meet in Moore Hall 323. We will go as a group to Hamilton Library's Hawaiian and Pacific Collection, where Mr. David Kittleson will have most of the necessary books and publications ready and waiting for your use. Be prepared to spend many nickels to xerox poems, stories, and dramas that you will need for your research. We can reimburse you for what you spend (if you eventually leave the xerox copy with us); but please bring nickels.

" — Monday, August 6, and Tuesday, August 7: 9 a.m.-1 p.m.: Further work in UHHPC and Moore Hall 323.

Wednesday, August 8: 9 a.m.-11 a.m.: Meet in the UH Campus

Center Cafeteria (room to be announced). Coffee two-hour; discussion; talk story; airing of ideas; exchange.
11 a.m.-1 p.m.: UHHPC and Moore Hall 323.

Thursday, August 9: 9 a.m.-1 p.m.: UHHPC and Moore Hall 323.

Kaimuki High, Health Education Room

Friday, August 10: 9 a.m. and on: Open discussion of Milton Murayama's <u>All I Asking for is My Body</u>. Course evaluations.

"

Saturday, August 18: 8:30 a.m.-11:30 a.m.; 12:30 ap.m.-5:00 p.m.: Fifteen-minute report/presentation by each person in the class. Wrap-up session targeted for preparing a guidebook on Asian American Literature of Hawaii, to be used by the Hawaii State Department of Education.

AmSt 620-F: Asian American
Literature of Hawaii
July 30, 1979

ASSIGNMENT 1

READING: "Introduction—Asian American Literature of Hawaii: A Cultural and Literary History," Asian American Literature of Hawaii: An Annotated Bibliography, pp. 1-17.

PREPARATION FOR SEMINAR GROUP DISCUSSION: Pick any work in Talk Story: An Anthology of Hawaii's Local Writers and be prepared to discuss how the work you selected might illustrate what you think, now, at the course's beginning, is typical of Asian American literature of Hawaii today. If you have no idea what may be typical, try to form some ideas by browsing through the anthology and the annotated bibliography.

DUE: Tuesday, July 31, 1979.

AmSt 620-F: Asian American
Literature of Hawaii
July 31, 1979

ASSIGNMENT 2

READING: Talk Story: An Anthology of Hawaii's Local Writers.

PREPARATION FOR DISCUSSION: Take the work you selected for today and/or any others in the Talk Story anthology, read and analyze the work(s) carefully, and be prepared to discuss how:

(a) a resident of Hawaii would interpret it;

(b) a tourist from the Mainland would interpret it;

(c) a tourist from Asia would interpret it;

(d) a school-aged child in Hawaii today would interpret it.

On what do you base each of these interpretations? Why?

DUE: Wednesday, August 1, 1979.

The training program was evaluated through the following documentation:

1. University of Hawaii College of Continuing Education and Community Service standard evaluation form (pp. C1-C7).

2. Actual teaching projects to be implemented into the classroom. Such projects provided the most accurate measure that the training produced new course lesson plans and activities to meet individual teacher needs and learning situations. Provided are a few sample projects (pp. D1-D35, E1-E8, F1-F15, G1-G17, H1-H54).

As indicated by all these measures the training proved to be highly successful.

University of Hawaii at Manoa

College of Continuing Education and Community Service

MEMORANDUM

TO: All CCECS Lecturers

FROM: CCECS, Office of Research and Evaluation

SUBJECT: Results of Student Evaluation of Course/Instructor

Enclosed are the results of the Student Evaluation of Course/Instructor which you assisted in administering. It is hoped that the information will be useful in your continuing efforts to provide our evening students with the highest quality of instruction.

Interpreting the Data on the Computer Print-Out

The evaluation consisted of 24 items - 18 evaluation and 6 background information items. Each evaluation item was rated by each student on a "1" to "5" rating scale with "1" representing the highest and "5" the lowest score. The background data are primarily for use by CCECS for statistical reporting and to assist in administration of courses and programs.

The symbol "Y" represents the average (mean) of the scores given by students of your class.

The symbol "N" represents the average (mean of means) of the scores given by students in all the classes of the "Norm Group" (Program) to which your course belongs.

A graph for each item is provided for your convenience in making comparison between the rating for your class (Y) and that of the Norm Group (N).

Also provided are a standard deviation value and a T-test value. The "T-test" is a statistical test to determine the significance of the difference between the means of two groups (your class mean and the Norm Group mean) with reference to a particular characteristic (evaluation items). If the computed "T" value is as shown below the difference would be significant at the indicated levels:

1. 1.96 (or higher): difference is significant at the 5% level;
2. 2.57 (or higher): difference is significant at the 1% level.

Please consult a standard text in statistics for further information concerning the T-test.

Thank you for your cooperation and assistance in the administration of the Course Evaluation.

Note: If you have any questions about the evaluation please call me at 948-7155.

NO. 4145

INSTRUCTOR: STEVE SUMIDA
COURSE: AMST620F
SECTION:

ACCEL CREDIT/CAMPUS 04/79

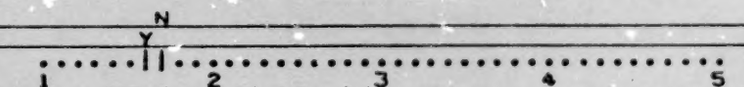
NO OF COURSES IN PROGRAM: 44

****

THE COURSE...

****

1. THE COURSE WAS WELL ORGANIZED.



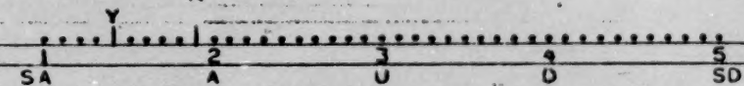
	1 SA	2 A	3 U	4 D	5 SD
DISTRIBUTION	12	12	2	0	0

	MEAN	S.D.	N
NORM GROUP:	1.73	0.80	730
YOUR CLASS:	1.62	0.64	26

NO RESPONSE= 0

T= 0.893 DOF= 754 PROB=0.6239

2. CONTENT OF THE COURSE WAS INTERESTING AND CHALLENGING.



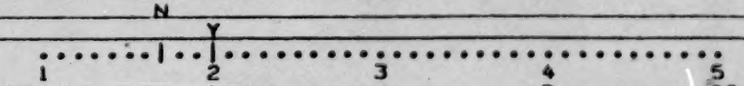
	1 SA	2 A	3 U	4 D	5 SD
DISTRIBUTION	17	8	1	0	0

	MEAN	S.D.	N
NORM GROUP:	1.86	0.91	733
YOUR CLASS:	1.38	0.57	26

NO RESPONSE= 0

T= 3.024 DOF= 757 PROB=0.0007**

3. COURSE REQUIREMENTS/OBJECTIVES WERE CLEARLY SPELLED OUT.



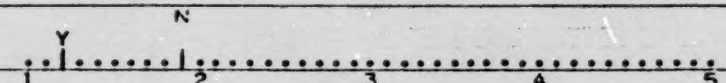
	1 SA	2 A	3 U	4 D	5 SD
DISTRIBUTION	8	12	5	1	0

	MEAN	S.D.	N
NORM GROUP:	1.74	0.88	730
YOUR CLASS:	1.96	0.82	26

NO RESPONSE= 0

T= 1.330 DOF= 754 PROB=0.1812

4. TEXTBOOKS, OUTSIDE READINGS, CLASS ASSIGNMENTS WERE VERY RELEVANT TO UNDERSTANDING THE COURSE.



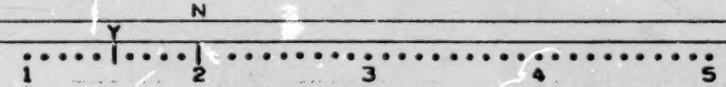
	1 SA	2 A	3 U	4 D	5 SD
DISTRIBUTION	21	5	0	0	0

	MEAN	S.D.	N
NORM GROUP:	1.93	0.95	731
YOUR CLASS:	1.19	0.40	26

NO RESPONSE= 0

T= 8.535 DOF= 755 PROB=0.0005**

5. EXAMS TESTED STUDENTS FOR COURSE UNDERSTANDING, NOT MEMORY ABILITY.



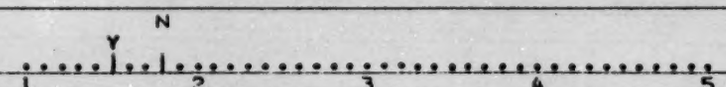
	1 SA	2 A	3 U	4 D	5 SD
DISTRIBUTION	5	5	0	0	0

	MEAN	S.D.	N
NORM GROUP:	2.01	1.05	695
YOUR CLASS:	1.50	0.53	10

NO RESPONSE= 16

T= 2.985 DOF= 703 PROB=0.0038**

6. GRADING IN COURSE WAS FAIR AND IMPARTIAL.



	1 SA	2 A	3 U	4 D	5 SD
DISTRIBUTION	7	3	1	0	0

	MEAN	S.D.	N
NORM GROUP:	1.75	0.88	694
YOUR CLASS:	1.45	0.69	11

NO RESPONSE= 15

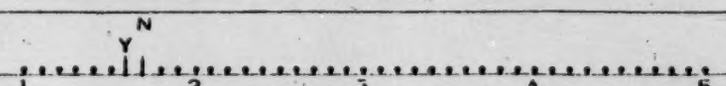
T= 1.417 DOF= 703 PROB=0.1535

****

THE INSTRUCTOR

****

7. INSTRUCTOR'S CLASS PREPARATION WAS OF HIGH CALIBER.



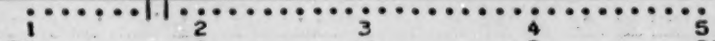
	1 SA	2 A	3 U	4 D	5 SD
DISTRIBUTION	13	11	2	0	0

	MEAN	S.D.	N
NORM GROUP:	1.70	0.84	729
YOUR CLASS:	1.58	0.64	26

NO RESPONSE= 0

T= 0.944 DOF= 753 PROB=0.6522

8. INSTRUCTOR SHOWED ABILITY TO EXPLAIN DIFFICULT CONCEPTS.



	1 SA	2 A	3 U	4 D	5 SD
DISTRIBUTION	13	9	4	0	0

	MEAN	S.D.	N
NORM GROUP:	1.77	0.89	731
YOUR CLASS:	1.65	0.75	26

NO RESPONSE= 0

T= 0.804 DOF= 755 PROB=0.5721

9. INSTRUCTOR DEMONSTRATED MASTERY OF SUBJECT MATTER.

	1 SA	2 A	3 U	4 D	5 SD
DISTRIBUTION	20	6	0	0	0

	MEAN	S.D.	N
NORM GROUP:	1.54	0.76	729
YOUR CLASS:	1.23	0.43	26

NO RESPONSE= 0

T= 3.456 DOF= 753 PROB=0.0014**

10. INSTRUCTOR WAS SKILLFUL IN STIMULATING STUDENT-STUDENT AND STUDENT-INSTRUCTOR INTERACTION IN CLASS.

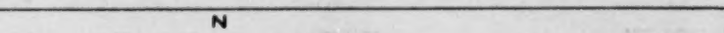
	1 SA	2 A	3 U	4 D	5 SD
DISTRIBUTION	16	8	2	0	0

	MEAN	S.D.	N
NORM GROUP:	2.14	1.11	725
YOUR CLASS:	1.46	0.65	26

NO RESPONSE= 0

T= 5.052 DOF= 749 PROB=0.0005**

11. INSTRUCTOR CREATED A DESIRE TO LEARN AMONG THE STUDENTS.



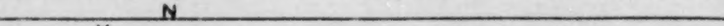
	1 SA	2 A	3 U	4 D	5 SD
DISTRIBUTION	15	10	1	0	0

	MEAN	S.D.	N
NORM GROUP:	2.12	1.00	729
YOUR CLASS:	1.46	0.58	26

NO RESPONSE= 0

T= 5.481 DOF= 753 PROB=0.0005**

12. INSTRUCTOR WAS TOLERANT OF DIFFERENCES OF IDEAS; ENGAGED IN HEALTHY EXCHANGE OF IDEAS WITH STUDENTS.



	1 SA	2 A	3 U	4 D	5 SD
DISTRIBUTION	17	8	1	0	0

	MEAN	S.D.	N
NORM GROUP:	1.83	0.91	723
YOUR CLASS:	1.38	0.57	26

NO RESPONSE= 0

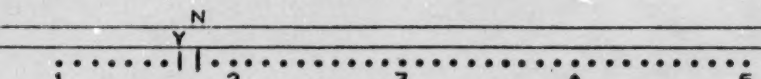
T= 3.819 DOF= 747 PROB=0.0009**

****

OUTCOMES OF INSTRUCTION

****

13. I'VE LEARNED MUCH NEW VOCABULARY AND FACTS IN THE FIELD.



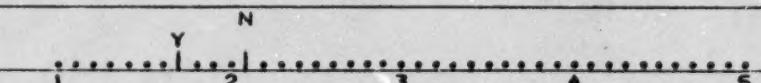
	1 SA	2 A	3 U	4 D	5 SD
DISTRIBUTION	10	13	3	0	0

	MEAN	S.D.	N
NORM GROUP:	1.82	0.88	727
YOUR CLASS:	1.73	0.67	26

NO RESPONSE= 0

T= 0.630 DOF= 751 PROB=0.5356

14. I'VE LEARNED SKILLS AND TECHNIQUES THAT WILL BE VERY USEFUL IN MY OCCUPATION/PROFESSION OR PERSONAL LIFE.



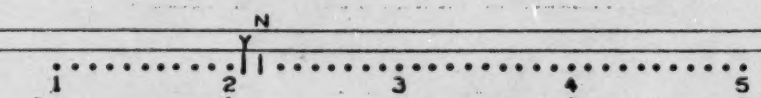
	1 SA	2 A	3 U	4 D	5 SD
DISTRIBUTION	11	12	3	0	0

	MEAN	S.D.	N
NORM GROUP:	2.12	1.04	729
YOUR CLASS:	1.69	0.68	26

NO RESPONSE= 0

T= 3.119 DOF= 753 PROB=0.0028**

15. I'VE GAINED IN SELF UNDERSTANDING; I UNDERSTAND BETTER MY ABILITIES AND LIMITATIONS.



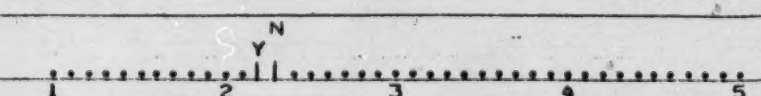
	1 SA	2 A	3 U	4 D	5 SD
DISTRIBUTION	7	12	5	2	0

	MEAN	S.D.	N
NORM GROUP:	2.23	0.96	724
YOUR CLASS:	2.08	0.89	26

NO RESPONSE= 0

T= 0.839 DOF= 748 PROB=0.5929

16. I AM BETTER PREPARED TO CONFRONT AND SOLVE PROBLEMS AS A RESULT OF THE COURSE.



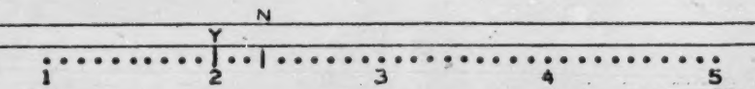
	1 SA	2 A	3 U	4 D	5 SD
DISTRIBUTION	5	10	7	2	0

	MEAN	S.D.	N
NORM GROUP:	2.32	1.00	730
YOUR CLASS:	2.25	0.90	24

NO RESPONSE= 2

T= 0.378 DOF= 752 PROB=0.7070

17. MY HIGHEST EXPECTATIONS OF THE COURSE WERE REALIZED.



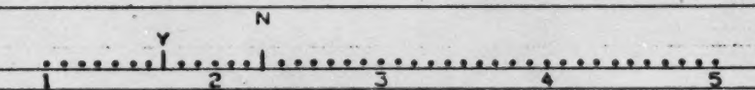
	1 SA	2 A	3 U	4 D	5 SD
DISTRIBUTION	6	15	4	0	1

	MEAN	S.D.	N
NORM GROUP:	2.33	1.00	732
YOUR CLASS:	2.04	0.87	26

NO RESPONSE= 0

T= 1.656 DOF= 756 PROB=0.0946

18. OVERALL, THE EDUCATIONAL WORTH OF THIS COURSE IS SUPERIOR IN COMPARISON WITH OTHER COMPARABLE COURSES I'VE TAKEN.



	1 SA	2 A	3 U	4 D	5 SD
DISTRIBUTION	14	7	5	0	0

	MEAN	S.D.	N
NORM GROUP:	2.26	1.05	722
YOUR CLASS:	1.65	0.80	26

NO RESPONSE= 0

T= 3.790 DOF= 746 PROB=0.0009**

****

BACKGROUND INFORMATION

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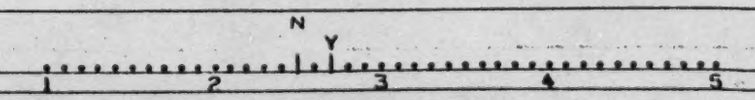
19. I LEARNED ABOUT THIS COURSE THRU: (1) NEWSPAPER; (2) FLYER/BROCHURE (3) RADIO; (4) FRIEND; (5) OTHER



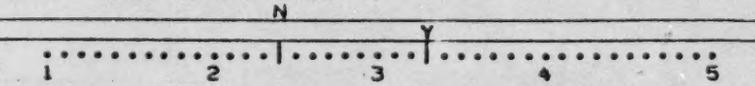
	1	2	3	4	5
DISTRIBUTION	0	18	0	6	2

	MEAN	S.D.	N
NORM GROUP:	2.45	1.66	724
YOUR CLASS:	2.69	1.09	26

NO RESPONSE= 0

T= 1.078 DOF= 748 PROB=0.2814

20. MY AGE IN YEARS FALLS IN CATEGORY: (1) 18-24; (2) 25-29; (3) 30-34; (4) 35-39; (5) 40 & OVER



	1	2	3	4	5
DISTRIBUTION	1	6	7	8	4

	MEAN	S.D.	N
NORM GROUP:	2.42	1.34	720
YOUR CLASS:	3.31	1.12	26

NO RESPONSE= 0

T= 3.933 DOF= 744 PROB=0.0008**

21. SEX & MARITAL STATUS: (1) MALE, UNMARRIED; (2) MALE, MARRIED; (3) FEMALE, UNMARRIED; (4) FEMALE, MARRIED.

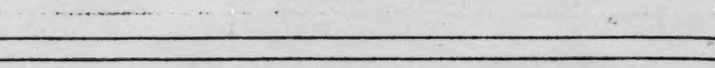
	1	2	3	4	5
DISTRIBUTION	2	3	4	14	3

	MEAN	S.D.	N
NORM GROUP:	2.34	1.14	719
YOUR CLASS:	3.50	1.10	26

NO RESPONSE= 0

T= 5.245 DOF= 743 PROB=0.0005**

22. THE HIGHEST DEGREE I POSSESS BEYOND HIGH SCHOOL IS: (1) NONE; (2) ASSOCIATE; (3) BACHELOR; (4) MASTER; (5) DOCTORATE;



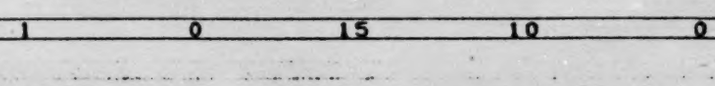
	1	2	3	4	5
DISTRIBUTION	1	0	15	10	0

	MEAN	S.D.	N
NORM GROUP:	1.81	1.00	719
YOUR CLASS:	3.31	0.68	26

NO RESPONSE= 0

T=10.817 DOF= 743 PROB=0.0005**

23. I AM CURRENTLY WORKING TOWARDS THE FOLLOWING IMMEDIATE DEGREE: (1) NONE; (2) ASSOCIATE; (3) BACHELOR; (4) MASTER; (5) DOCTORATE



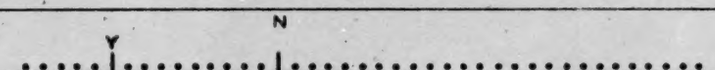
	1	2	3	4	5
DISTRIBUTION	21	0	1	2	1

	MEAN	S.D.	N
NORM GROUP:	2.47	0.96	715
YOUR CLASS:	1.48	1.16	25

NO RESPONSE= 1

T= 4.226 DOF= 738 PROB=0.0005**

24. MY UH ADMISSION STATUS IS: (1) CLASS., UNDERGRAD.; (2) CLASS., GRAD; (3) UNCLASS., UNDERGRAD; (4) UNCLASS., GRAD; (5) UNKNOWN



	1	2	3	4	5
DISTRIBUTION	1	1	0	24	0

	MEAN	S.D.	N
NORM GROUP:	2.55	1.43	708
YOUR CLASS:	3.81	0.69	26

NO RESPONSE= 0

T= 8.572 DOF= 732 PROB=0.0005**

READING AND WRITING LOCAL POETRY

By

Joseph Stanton

August 17, 1979

American Studies 620
Instructors: Arnold T. Hiura & Stephen H. Sumida

READING AND WRITING LOCAL POETRY

I have begun to experiment with a series of activities similar to those Kenneth Koch presents in Rose, Where Did You Get That Red? Teaching Great Poetry to Children. Koch sums up his method in one sentence: "I taught reading poetry and writing poetry as one subject." Koch would read and discuss classic poems by Blake, Donne, Shakespeare, Whitman, Rimbaud, and others with elementary school kids in a New York public school, then he would ask students to write a short piece of poetry or prose emulating some significant feature of the poem just read.

The advantages of this method are obvious. In order to successfully complete the writing assignment, students would have to have a clear understanding of at least one feature of the example poem. A relationship is thus established between the student and the poem. The poem is no longer just words on a page; it has become a part of the student's experience. In this way a desire can be awakened in students to relate to poems that might otherwise have seemed to them too difficult or strange to approach.

My use of this kind of activity would be somewhat different from Mr. Koch's. He used them merely as short-term, free-wheeling, enrichment activities. My activities are intended to be more standardized and systematic. I have presented each activity in a format that tells students how to proceed through the basic steps of the poetry writing process:

1. Write a paragraph.
2. Write a rough draft of a poem.
3. Reread and edit.

Any of these steps could be repeated more than once. Each example poem would be discussed both before and after students used it as a writing model.

The poems used in my activities are all good poems; however, the main reason they were selected was because they seemed as if they could stimulate good student writing. In the finished unit a number of poems will be included which will not have writing activities attached to them; these poems will be chosen only for their eloquence and excellence as poems. I have discovered that many poems which I would like students to read are not suitable as models for writing. Kenneth Koch's method only works with certain kinds of poems. For other kinds of poems I plan to devise other kinds of activities.

I intend to include some of these activities in a one semester "types of literature" course that will probably be taught at the eleventh grade level. The emphasis in this course will be on Asian and Pacific literatures. The activities I have written for this project incorporate mostly poems by Asian American writers written in Hawaii since 1970. I want to make it easier for students to get involved with some of the excellent local poems available in the Talk Story Anthology and elsewhere.

Probably only a few of the best of these activities will make it into the finished materials. I want to regard these as "brainstorms" or rough drafts which I can, hopefully, improve upon later.

Read:

DRINKING HOT SAKE WITH MY GRANDFATHER

hot sake in a teapot
painted with persimmons
the glint of fine porcelain at morning

i sit cross-legged in jeans
and pour
first into grandfather's fragile blue cup
then into mine
the last drops poised
like a waterfall at the tip of the spout
as i stop
then smile
then raise my cup

"hey jiisan i've come to drink with you"

red anthuriums and the wind
dazzling against the carved black stone

Robert Lamansky
Hawaii Review, V. 2, No. 2
Spring/Fall, 1974, p. 35

Write a paragraph:

Recall a time when you had a good time with a grandparent or another old person. Describe what happened.

Write a rough draft of a poem:

Circle or underline the best lines in your paragraph. Copy them over adding any words, phrases, or sentences needed to tie them together. Read this new paragraph aloud slowly and expressively to yourself. Whenever you pause for breath or to make the meaning clear, draw a slash after the last word you read. Copy your poem in free verse form by starting a new line after every slash.

Reread and edit:

Copy the poem over, removing all capitalization and punctuation other than quotation marks. Make any other necessary changes.

Questions for discussion:

1. What are some advantages of omitting capitalization and punctuation from free verse poems? (Some possible answers: "It gives the poem an informality and immediacy that makes it seem more approachable. It allows the words to tumble smoothly without the choppiness that punctuation and capitalization seem to cause. The surface ambiguity that results can give the poem richer implications.")

2. What are some of the disadvantages of omitting capitalization and punctuation? (Some possible answers: "It makes the poem harder to read. It isn't necessary. It makes the poem seem too self-consciously poetic, as if the poet were saying, 'Look at me, Mom, I'm a poet!'")

Read:

GREEN LICHEES

Off in a corner of
The tree
Like thumbs
The lichees are
Green in the sunlight.
I think
The Chinese beetles
Will get them before
We do.

James Nakata
Hawaii Review, V. 1, No. 2
Spring, 1973, p. 74

Write a paragraph:

Describe a fruit or flower that grows near your house. What does it look like, smell like, feel like, taste like? Use at least one simile or metaphor to make your description vivid. (James Nakata tells us that the lichee look "like thumbs.") What do you think about as you look at it?

Write a rough draft of a poem:

Circle or underline your favorite two or three lines in your paragraph. Copy them on a fresh sheet of paper, arranging them into a free verse poem like James Nakata's. Put only a few words on each line so that your image unfolds slowly.

Reread and edit:

Remove any unnecessary words or phrases. Replace dull words with vivid words. Add words where necessary.

Questions for discussion:

1. What are some of the advantages of keeping a poem very short? (A possible answer: "Each word, each image has a stronger impact when the poem is short.")
2. In what ways is James Nakata's poem similar to traditional Japanese haiku? (Some possible answers: "The reference to the growth of the lichee indicates roughly what time of year it is. The reference to the sunlight indicates roughly what time

of day it it.")

3. In what ways is James Nakata's poem different from traditional Japanese haiku? (Some possible answers: "It is written in free verse rather than the 5-7-5 form. It is almost twice as long as a haiku.")

Read:

SUMMER

I've been away a long time.
I come at supper and faces
Only turn as hands hold on to spoons.
The curtains I've always drawn are pulled back
Filling my room with brightness.
I reach for the cord and see the shower tree branches
And long grass sloping down to Manoa stream.
How long have I have been gone.

Audrey Sakihara
Hawaii Literary Review, V. 1, No. 1
Winter, 1973, p. 44

Write a paragraph:

Recall a time when you were away from home for awhile. When you returned home did certain things seem more vivid, almost as if you were seeing them for the first time? Visualize your home in your mind's eye. Describe what you see.

Write a rough draft of a poem:

Circle or underline your favorite lines in your paragraph. Copy them on a fresh sheet of paper, arranging them into a free verse poem like Audrey Sakihara's.

Your opening line should make a statement and your last line should make the same statement in a slightly different way.

Reread and edit:

Make any changes you feel are necessary.

Questions for discussion:

1. What is unusual about the last line of "Summer"? (The repetition of the word <u>have</u> makes the line ungrammatical.)
2. What purpose could the use of <u>have</u> in the last line serve? (A possible answer: "It seems to be simultaneously asking a question: 'How long <u>have</u> I been gone?' and answering that question vaguely but emphatically: 'How long I <u>have</u> been gone!'")

Read:

The Day God Came

In August God dropped by
during a heat wave.
He was sweating so profusely
and I handed him
a box of kleenex.
He asked for a glass
of iced tea (two lumps)
but I had to tell him
my icebox wasn't working.
Later I gave him a cup of water.

I was so excited
that he had come to see me;
I forgot to offer him a seat.
He seemed so weary—
I didn't have the heart,
just then, to badger him
with all the questions I had
regarding the world.

But I lost my chance.
A sudden knock on my door
scared him right away.
He said he did not want
anyone else to see him
like he was. I said

I understood and hid him
in a balloon I got
in the parade last Double Ten.

It was Charlie knocking,
selling stolen toothpaste rolls.
I told him no
as quickly as I could
but when I turned around
my special guest had gone
the way he came. He slipped
out through the window.
It was the last I saw
of him, floating away,
a pinkish speck near a cloud.

Wing Tek Lum
Talk Story, 1978, pp. 78-79

Write a paragraph:

Pretend that you are paid a surprising visit by someone like one of the following: Superman, Buddha, God, an angel, a devil, Spiderman, Mickey Mouse, Kamehameha, Confucius. What happened during this miraculous visit?

Write a rough draft of a poem:

Circle or underline the best parts of your paragraph. Copy them on a fresh sheet of paper, arranging them into a free verse poem.

Reread and edit:

Reread your poem and make any necessary changes.

Read:

Japanese the Language you Spoke

Japanese was the language you spoke
when you did not want us,
as children, to understand.

I still cannot speak it.

Yet it was a language
I had heard throughout
my childhood, my life.

Perhaps it is the language
which is the silence
I cannot fill with words
within myself,
a music distantly heard.

You did not teach us.

Perhaps we are like children,
forever not understanding.

Richard Oyama
Echoes from Gold Mountain
1978, p. 14

I Did Not Understand

She **was lying on the bed.**
We were packing up
her belongings in a suitcase.
The surgeon arrived—
he was a longtime friend
—to wish us his condolences.
We conversed for a while
on how things had changed
so drastically within that week,
on what she last told us
the day before. About to go,
we shook hands all around.
My father ended with something
in Chinese: a short
appropriate sentence or two
—perhaps an old proverb,
or even that silly platitude
that *this* is the way it is.
I had hoped he would.
I did not understand a word,
but it moved me deeply.

Wing Tek Lum
Talk Story, p. 77

Write a paragraph:

If some of your relatives can speak a language that you do not understand--or, at least, do not understand well--describe how you feel about not being able to understand their conversations.

If no one in your family speaks another language regularly, you can write about a time when you overheard some strangers talking in a language that was strange to you.

Write a rough draft of a poem:

Circle or underline the best parts of your paragraph. Copy them on a fresh sheet of paper, arranging them into a free verse poem.

Reread and edit:

As you reread your poem see if there are any parts which could be improved by adding, subtracting, or replacing words.

Read:

NEW YEAR

This is the old way,
the whole clan gathered,
the rice steaming over the charcoal,
the women in the room, talking,
a layer of potato starch on the table.

This is the old way,
the father watching his son lift the mallet,
pound the rice, pound mochi,
the children watching or playing,
the run of the dough to the women,
the rolling of the round cakes.

This is the old way,
eating ozoni, new year's soup:
mochi for longevity,
daikon, long white radish
rooted firmly like families;
eating burdock, also deeply rooted,
fish for general good luck,
and lotus root, wheel of life.

This is the old way,
setting off firecrackers
to drive away evil spirits,
leaving the driveways red for good fortune.

The new year arrives,
deaf, smelling of gunpowder.

Gail Harada
Hawaii Review, 8
Fall, 1978, p. 66

Chinese New Year

koong koong lights ten thousand wishes
he laughs at his grey hand
bursting into sparks

he takes two steps back
mosquito punk in hand

hard of hearing
he feels firecrackers
vibrating in his heart

red leaves cover his feet

Eric Chock
Ten Thousand Wishes

Write a paragraph:

Describe how your family or a family you know celebrates the "New Year." Be specific. Describe some aspect or aspects of the celebration in detail.

Write a rough draft of a poem:

Circle or underline the most interesting or vivid parts of your paragraph. Copy them on a fresh sheet of paper, arranging them into a free verse poem.

Reread and edit.

Reread your poem checking to see if there are any parts which could be improved by adding, removing, or replacing words.

Questions for discussion:

1. The two poems mention only a few of the many Chinese and Japanese New Year traditions. Can you name any others?
2. Can you describe some New Year traditions celebrated by other cultural groups?

Read:

FROM HERE

I peer through the fourth floor window.
The distance you span, on your way to Kuykendall Hall,
Covers the length of my hand.
As you thread beyond my fingertips,
you tilt your head forward into this continous wind.
Your black hair streams like the trails of a breaking wave.

Glenn Segawa
Hawaii Literary Review
Winter, 1973, p. 35

Write a paragraph:

Look out a window from the upper story of a building. Describe what you see. Use at least one simile or metaphor to help the reader see and understand what you see.

Write a rough draft of a poem:

Circle or underline the best parts of your paragraph. Copy them on a fresh sheet of paper, arranging them into a free verse poem like Glenn Segawa's.

Reread and edit:

As you reread your poem see if there are any parts that could be improved by adding, subtracting, or replacing words.

Questions for discussion:

1. In "From Here" what do you think is the relationship between the poet and the girl he sees from the window?
2. Why do you think so?

Read:

TRADE WINDS

On this over-cast day I feel
I am swept into the Pali Cliffs.
I can only rise to become a cloud.
If I look forward, there is Honolulu;
And I realize I can never go back to that windward girl.
I am not alone—there are other dark brothers.
We hover arm in arm:
What ties us together is our desire
That a wind will lead us to sea.

Glenn Segawa
Hawaii Literary Review, V. 1, No. 1
Winter, 1973, p. 35

THE ROAD NOT TAKEN

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;

Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that the passing there
Had worn them really about the same,

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I—
I took the one less traveled by,
And that has made all the difference.

Robert Frost
A Pocket Book of Robert Frost's Poems,
ed. Louis Untermeyer,
Washington Square Press, p. 223

Write a paragraph:

Have you ever faced an important choice that you knew would "make all the difference"? Describe the two alternatives using a metaphor to explain the situation. Robert Frost speaks of "two roads" diverging "in a yellow wood." Glenn Segawa uses trade winds to symbolize inner forces that are forcing him to leave behind "that windward girl" and move "forward" toward Honolulu and the sea.

If you have not made any dramatic choices so far in your life, look forward towards a decision you will soon have to make: to go to college or get a job, to go to college in Hawaii or on the mainland, to get married or stay single, to stay with an old boyfriend or girlfriend or look for someone new, and so forth. Think about any kind of choice.

You don't have to make clear to the audience what the choice is, but concentrate on making the metaphor vivid and memorable.

Write a rough draft of a poem:

Circle or underline the best parts of your paragraph. Copy them on a fresh sheet of paper, creating a free verse poem like "Trade Winds."

Reread and edit:

As you reread your poem see if there are any parts that could be improved by adding, subtracting or replacing words.

Read:

THE HONGO STORE
29 MILES VOLCANO
HILO, HAWAII

My parents felt those rumblings
Coming deep from the earth's belly.
Thudding like the bell of the Buddhist Church.
Echoes in the ground swayed the basinette
Where I lay squalling in soapy water.

My mother carried me around the house,
Back through the orchids, ferns, and plumeria
Of that greenhouse world behind the store
And jumped between gas pumps into the car.

My father gave it the gun
And said "Be quiet" as he searched
The frequencies flipping for the right station,
The radio squealing more loudly than I could cry.

And then even the echoes stopped –
The only sound the Edsel's grinding
And the bark and the crackle of radio news
Saying stay home or go to church.

"Dees time she no blow!"
My father said driving back
Over the red ash covering the road.
"I worried she went go foa broke awreddy!"
So in this photograph the size of a matchbook,
The dark skinny man, shirtless and grinning,
A toothpick in the corner of his smile,
Lifts a naked baby above his head,
Behind him the plate glass of the store only cracked.

Garrett Hongo
Talk Story Big Island Anthology, p. 2?

Looking Glass

All day I hear mourning doves
call around my house.
This must be a day in 1947
for the mirror shows my mother's face
and her long redbrown hair.
We live in Kaumakani,
plantation town
of wooden buildings stained redbrown,
monkeypod trees
dust-red too.
Sound carries in a town like this.
High voices of children, doves,
dogs barking. It's very quiet.
Now the wind begins
to smell like monkeypod sap.
It's the pigeonpea bushes
outside this window.
I remember I remember one year
Santa Claus came through Kaumakani in a wheeled sleigh,
throwing advertising flyers into the bushes.
I gathered them all up.
Later that week we went to Lihue.
There was a parade (music
with a fist: you better not pout, you better not shout)
bags of candy, a light rain drifting.
My mother stayed home,
perhaps pregnant with my brother
who would live nine years.
He is called Hannu, the boy who loved turtles.
There is
no way to end this story.
Look in the mirror.

Martha Webb
Talk Story, pp 86-87

Write a paragraph:

Think about a moment in your past, one day some years back. The day you choose could be an ordinary or a very special day. If you have an old photograph of you and some other members of your family you could write about what happened on the day that photograph was taken or what you imagined might have happened on that day. Garrett Hongo's poem could serve as your model.

Put yourself back into that day as if you were using a time machine to return to it. What do you see, hear, smell, taste, touch? What is happening? Who is with you? How do you feel about what you are doing or observing?

Write a rough draft of a poem:

Copy the best parts of your paragraph on a fresh sheet of paper arranging them into a free verse poem.

Reread and edit:

As you reread your poem look for parts which could be improved by adding, removing, or replacing words.

Read:

BONSAI

Knees knotted.
Veins frozen.
Legs rooted.
Arms perfected.
Years of toil
Plugged within.
His aged form
Sits serene.
Winds and rains
Beat on down
Only to quench
His thirsty tongue.
He sits unbent
In silent thoughts,
While all around
The sprouting young
Toss and stretch
Their adolescent arms.
He listens in silence
To all their dreams
Of conquerable feats,
Of emperors and kings.
He watches in silence
Their hairless limbs
Unaware still
Of their spiraled fences.
He watches them sway
In the bending wind,
His thoughts imprisoned
By adolescent walls.
Does he pity
Or does he envy?

Frances Kakugawa
Seaweeds and Constructions, No. 3,
April, 1977, p. 7

Write a paragraph:

"Bonsai" is an extended metaphor. Frances Kakugawa talks about a bonsai plant as if it were an old man. Or is she talking about an old man as if he were a bonsai plant?

Choose a different kind of tree and write about it as if it were a person. What kind of person could a weeping willow tree represent? A monkeypod tree? A banyan?

Write a rough draft of a poem:

Circle or underline the best parts of your paragraph. Copy them on a fresh sheet of paper, arranging them into a free verse poem.

Reread and edit:

As you reread your poem see if there are any parts which could be improved by adding, subtracting, or replacing words.

Questions for discussion:

1. How would you answer the question posed at the end of "Bonsai"? "Does he pity/or does he envy?"
2. Look up the term <u>personification</u>. Is "Bonsai"an example of personification?

Read:

The Old Photograph

A girl who has seen herself in a mirror
many times, passes one near the bottom of a staircase
and can't see herself.
She climbs into the mirror to find
the image she thinks must be caught inside.
Behind her the light of the mirror's surface
becomes a pinpoint at the end of a tunneling
darkness, the black color of keyholes.
As when glass sings, she hears the sound
of something close to light and follows it
until she finds her image sitting in the dark
with the sound that lights up its makers.
The girl's image can't stop looking at
transparent birds trilling their silver tongues.
The girl made of flesh thinks the birds are beautiful,
but it's cold this far down in the mirror
where the black and silver light drains every other color.
So she covers the eyes of her image
and leads it back, through the soundless night.
From then on, whenever the girl looked in the mirror,
she saw herself as in an old photograph,
the colors muted and gray.

Dana Naone,
Poetry Hawaii, p. 79

Write a paragraph:

Pretend that you take a journey inside a mirror. Describe what you feel, hear, see, touch. What did you learn from your journey? Did you bring something back?

Write a rough draft of a poem:

Underline or circle the best parts of your paragraph. Copy them on a fresh sheet of paper, arranging them into a free verse poem.

Reread and edit:

Reread your poem and make any necessary changes.

Questions for discussion:

1. What is the subject of "The Old Photograph"?
2. Was this poem inspired by a mirror or a photograph? Or does the poem have little to do with any real mirror or photograph? Explain your answer.

Read:

Lost Sister

1.
In China,
even the peasants
named their first daughters,
Jade—
the stone that in the far fields
could moisten the dry season,
could make men move mountains
for the healing green of the inner hills,
glistening like slices of winter melon.

And the daughters were grateful:
they never left home.
To move freely was a luxury
stolen from them at birth.
Instead, they gathered patience,
learning to walk in shoes
the size of teacups,
without breaking—
the arc of their movements
as dormant as the rooted willow,
as redundant as the farmyard hens.
But they travelled far
in surviving,
learning to stretch the family rice,
to quiet the demons,
the noisy stomachs.

2.
There is a sister
across the ocean,
who relinquished her name,
diluting jade green
with the blue of the Pacific.
Rising with a tide of locusts,
she swarmed with others
to innundate another shore.
In America,
there are many roads
and women can stride along with men.

But in another wilderness,
the possibilities,
the loneliness,
can strangulate like jungle vines.
The meager provisions and sentiments
of once belonging:
fermented roots, mahjong tiles and fire crackers;
cannot shake away the ghosts,
sets but a flimsy household
in a forest of nightless cities.
A giant snake rattles above,
spewing black clouds into your kitchen.
Dough faced landlords
slip in and out of your keyholes,
making claims you don't understand,
tapping into your communication systems
of laundry lines and restaurant chains.

You find you need China:
your one fragile identification,
a jade link
handcuffed to your wrist.

You remember your mother
who walked for centuries,
footless—
and like her,
you have left no footprints,
but only because
there is an ocean inbetween,
the unremitting space of your rebellion.

Cathy Song
Talk Story, p. 80

Write two paragraphs:

In the first paragraph, write about the country that at least one of your ancestors came from. Describe what it was like growing up in that country. To gather information to include in this paragraph you could talk with your parents or grandparents or you could consult encyclopedias and other reference books or you could rely simply on your imagination and whatever information you already possess. If you are pure Japanese, Korean, English, Portuguese, Samoan, Filipino, Polish, or whatever, it will be clear to you which country to write about. But if you are of mixed ancestry, you will have some choice. If you are Hawaiian, you will want to write about ancient Hawaii in the days before other groups of people came to live here.

In the second paragraph, write about what it is like for a person of your ethnic group, growing up in modern day Hawaii. Try to show ways in which links with the "homeland" have endured or been lost. Notice how the author of "Lost Sister," Cathy Song, uses various meanings of the word jade to link the past with the present.

Write a rough draft of a poem:

Circle or underline the best parts of your first paragraph. Arrange them into a free verse poem about growing up in the "homeland." Place the number 1 at the top of the poem.

Convert your second paragraph into the second half of your free verse poem. Copy it under the first part and label it with the number 2. Use Cathy Song's "Lost Sister" as your model.

Reread and edit:

Reread your poem to see if there are any parts which could be improved by adding, removing, or replacing words.

Questions for discussion:

1. Why was Jade such a popular Chinese name?
2. Why was it that Chinese women could walk in shoes the size of teacups?
3. In the second half of the poem Cathy Song says, "In America,/ there are many roads/ and women can stride along with men." How does this differ from China?
4. Why are the landlords described as "dough faced"? Why aren't the landlords' claims understood? What is meant by "your communication systems of laundry lines and restaurant chains"?
5. Explain the meaning of the last sentence. Why is it that the Chinese woman living in Hawaii has "left no footprints"?

Read:

29

When, in disgrace with Fortune and men's eyes,
I all alone beweep my outcast state,
And trouble deaf heaven with my bootless cries,
And look upon myself and curse my fate,
Wishing me like to one more rich in hope,
Featured like him, like him with friends possessed,
Desiring this man's art, and that man's scope,
With what I most enjoy contented least;
Yet in these thoughts myself almost despising,
Haply I think on thee, and then my state,
Like to the lark at break of day arising
From sullen earth, sings hymns at heaven's gate;
For thy sweet love rememb'red such wealth
brings,
That then I scorn to change my state with kings.

William Shakespeare

VARIATION ON SHAKASPEAR'S SONNET 29

Wen I make shame and feel just like some trash,
Or wan beeg lepo stink *'iole*, dat
My muddah like to in my dumb head bash,
I feel like I not wort to be at bat.
Dis game of life should nevah staht fo me.
I no ken hit. My friends call me wan pain.
I no ken make wan scoa. So why I be?
Da *pali* look some good--but den again,

I tink of you, and man so shaka me,
Like cocky mynah birds wen day is pau
Dey make beeg noise from all da banyan tree.
One beeg homerun I try again I vow.

All dis it happen cause I tink of you.
I'm king and dere is nutting I can't do.

Darrel Cabacungan
Sandwich Isles U.S.A.
1973. p. 70

130

My mistress' eyes are nothing like the sun;
Coral is far more red than her lips' red;
If snow be white, why then her breasts are dun;
If hairs be wires, black wires grow on her head.
I have seen roses damasked, red and white,
But no such roses see I in her cheeks,
And in some perfumes is there more delight
Than in the breath that from my mistress reeks.
I love to hear her speak, yet well I know
That music hath a far more pleasing sound.
I grant I never saw a goddess go;
My mistress when she walks treads on the ground.
And yet, by heaven, I think my love as rare
As any she belied with false compare.

William Shakespeare

Write a rough draft of a poem:

Darrel Cabacungan has written a "pidgin" version of Shakespeare's famous "Sonnet 29." He has preserved the basic meaning of the original but expressed it in words and images that are more understandable to local speakers of Hawaiian "pidgin." Your job is to perform the same kind of translation for Shakespeare's "Sonnet 130."

It is, of course, essential that you understand the meaning of the original; you can't translate what you don't understand. So look up any unfamiliar words.

It is also important that you remember the rules that writers of Shakespearean sonnets follow. Obey the following set of rules as closely as you can. Feel free to bend the rules in any way that will make your poem better.

Rules of Shakespearean Sonnets

1. All sonnets have 14 lines.
2. Every line has approximately 20 syllables arranged, for the most part, in iambic pentameter form.
3. Shakespearean sonnets usually have a rhyme scheme of abab cdcd efef gg.
4. They are usually divided into four basic units of meanings: three quatrains and a final couplet. The three quatrains often present three variations on a theme for which the couplet provides the conclusion or punchline. (Ask your teacher to explain iambic pentameter, rhyme scheme, quatrain, couplet, or any other term you are unfamiliar with.)

Reread and edit:

Remove any unnecessary words or phrases. Replace dull words with vivid words. Add words where necessary.

Questions for discussion:

1. Can you sum up the meanings of Shakespeare's "Sonnet 29" in one sentence? Can you do the same for "Sonnet 130"?
2. Both of these poems end on positive notes with couplets that strongly express feelings of love, but the earlier parts of each poem express negative feelings. In each case, what are these negative feelings directed towards and how do they prepare the reader for the positive feelings which are presented at the end?

Write a paragraph:

Write a paragraph in which you express negative feelings towards something, then write a second, shorter paragraph (one or two sentences) in which you express positive feelings.

Write a rough draft of a poem:

Circle or underline your favorite lines in your paragraph. Copy them on a fresh sheet of paper, arranging them into a free verse poem.

Reread and edit:

Make any necessary changes.

APPENDIX

TWO POEMS WRITTEN AFTER CLASS ON FRIDAY(8/10/79)

Talk Story

We talk story:
words that make small movements
in vast air,
waves that touch our faces
like a tide
that never stops coming in.

The Fox

Tiny fires at night tell us
that the fox spirit is out there,

scheming to trick and eat our souls.
In the day it is harder to catch us,

but he comes anyway,
falling in golden rain.

Look quickly and you may see him,
running back to his mountain shrine,

at dawn or evening,
with your dreams in his jaws,

his orange tail glowing
on the horizon.

Joe Stanton

HAWAII'S INTER-ETHNIC CULTURE:
THE ASIAN AMERICAN

Carolyn Okimoto

Am St. 620-F

OVERVIEW

INTRODUCTION**In Hawaii there appears to be a group, comprised primarily of Chinese, Filipino, Japanese and Koreans, called the Asian Americans.

A true unity of these peoples requires understanding and respect between them. The lack of understanding and respect results in a separation of the parties involved. As revealed through "Under the Coconut Tree" by Tomas Hernandez and "He's a Nice Boy, But" by Charles K.Y. Khim this segregation does exist in Hawaii's multi-cultural society.

More complicatedly, as disclosed in "Under the Coconut Tree", there is an additional prejudice between foreign and local members of the same race.

In addition, the reoccurring generation gap continues to take its toll in contributing to the misunderstandings within families.

DESCRIPTION**Therefore, this two-week unit on Hawaii's Inter-Ethnic Culture will be taught as part of an overall cultural unit in a 10th-12th grade heterogeneous Identity class. This cultural unit had originally been implemented into the course with the intention of having the students explore the bases of their heritage from which many of their values derive.

The insertion of Hawaii's Inter-Ethnic Culture will relate even closer to many students.

Although most of the students in this class have already been exposed to varies literary forms through their previous reading and writing experiences, very few, if any, have been provided with literature from the Islands, by local writers and about local people.

Moreover, never has literature torn open the infectious prejudice which the people of Hawaii often deny that they have.

Through this stunning encounter, it is hoped that the student will grow in the following ways.

OBJECTIVES:

1. He will gain a greater understanding of who he is through a study of his culture and heritage(s).
2. He will demonstrate greater tolerance for those with differing values and attitudes as he.
3. He will show more empathy for people who differ in values and attitudes as he.
4. He will be able to relate better with others.
5. He will be able to communicate more openly.
6. He will be able to respect, more readily, the viewpoints and values of others.
7. He will be able to accept persons as individuals.
8. He will be able to perceive himself as an individual and make judgements and decisions as befits him.

ORGANIZATION**The unit will open with Tomas Hernandez's "Under the Coconut Tree." In relation to this selection, values, traditions, and "localism" will be discussed. This will be followed by "He's a Nice Boy, But" Which will tear open the interracial prejudices as well as the differing values, attitudes and lifestyles within families. Then, to further illustrate the concepts of values, traditions, racial prejudices, and the inevitable conflicts caused by the generation gap, Darrell Lum's <u>Oranges Are Lucky</u> will be read and evaluated.

It is not of primary importance that these selections have protagonists that are of Filipino, Japanese, Korean, and Chinese heritages, but that the student be able to recognize, understand and empathize with the characters' problems, whether it be of the Filipino immigrant, the Japanese and Korean teenagers, or the Chinese grandmother.

Once the students have studied these selections, identified and evaluated the problems concerned, it is hoped that they will develop a greater understanding, respect, and empathy for their fellow man. At this point, I will invite local talk story artists and grandma-grandpas into the classroom to enrich us with their experiences and words.

UNIT OUTLINE

(with discussion questions, assignments, and unit project)

I. Hawaii's Inter-Ethnic Culture--description
   A. Asian Americans-definition
   B. Stereotyping-definition

II. "Under the Coconut Tree" by Tomas Hernandez
   A very sensitive story about Raymon, a teenage Filipino boy, who leaves his beloved grandmother, friends and home in the Philipines to come to the land of the hula dancers, Hawaii. His arrival in Hawaii encounters much prejudices and dissension from his schoolmates and even his own cousins. He is regarded as just a P.I.

   A. Discussion Questions:
      1. Do you think these characteristics, feelings and anxieties of Raymon are common to every immigrant?
      2. Why are immigrants treated as "different"?
      3. Does this story change your attitude and view of immigrants?
      4. What are the stereotyped images of an immigrant? A Chinese immigrant? A Japanese immigrant? Filipino immigrant? Korean immigrant?
      5. How are local Filipinos, Chinese, Japanese, Koreans different from immigrant Filipinos, Chinese, Japanese, and Koreans?
      6. Based on the answer given for number 5, what qualities do "locals" have which distinguishes them from "outsiders"?
      7. Is it necessary to be "local" or at least "localized" to be accepted?

   B. Assignment:
      Befriend an immigrant. Make him feel welcomed. Introduce him to your friends. Talk to him about his experiences as an immigrant--his initial fears, his hardships, his disappointments, if he wishes to return to his nativeland, why or why not? etc.

III. "He's A Nice Boy, But" by Charles K.Y. Khim
   This story is typical of many Asian American homes in which dwells more than one generation. Amy and Suzy, Korean and Japanese teenagers, conflict in values and viewpoints with their parents. Racial prejudices, stereotyping and various viewpoints are clearly expressed.

   A. Discussion Questions:
      1. What are some common stereotyped images you have of the other ethnic groups around you?
      2. What are the common problems (conflicts) faced between the different generations?
      3. In which ways did the immigrant plantations contribute to that generation's prejudices against the other ethnic groups?
      4. Who influenced you to have the stereotyped notions you now have?
      5. What prejudices do your parents have?

6. Why do your parents have these prejudices?
7. To what degree has your parents prejudices influenced your thinking?
8. To what extent have you been able to make your own decisions and judgements?
9. To what extent have you associated with individuals of other ethnic groups?
10. To what extent are you able to relate to someone of another ethnic heritage without stereotyping him?
11. What is the main problem in this story?

B. Assignment:
-Examine why your parents have certain values, attitudes, and prejudices.
-Examine why you have certain values, attitudes, and prejudices.
-Then, formulate a plan by which you can try to understand and respect others who have different values, attitudes, and prejudices from you.

IV. Oranges Are Lucky, by Darrell H.Y. Lum
This dramatized interaction between individuals who represent three different generations reveals various viewpoints, values, prejudices, and stereotypes.

A. Discussion Questions:
1. What Chinese values and attitudes are revealed through AhPo?
2. What does Moony, AhPo's daughter, think of AhPo?
3. What does the grandchildren think of AhPo?
4. In which ways does your grandmother (grandfather) resemble AhPo?
5. What ethnic values, practices and attitudes do your grandparents still hold?
6. Which ethnic values, practices, and attitudes do your parents still stress?
7. How do you view your grandparents?
8. How do you view your parents?
9. Which traditional values, attitudes, or practices do you feel should be kept strong?
10. With which do you feel incmmfortable? why?
11. What is this story trying to point out?
12. Do you agree with Moony's view that whatever AhPo has to say about her past is unimportant?
13. Which individual present at AhPo's birthday party, had the clearest idea of his identity? Why?

B. Assignment:
Talk story with a first generation person. Also ask him what important values did he have in his younger days that are lax or overlooked today? What changes does he dislike? What changes does he like?
-Share your encounters with the class.

V. Talk Story Guest Speakers
Artists and grandma-grandpas will come to our classroom to share their stories with us.

VI. Unit Project
1. Create in short story, poetry or drama form a talk story. Your creation should articulate, even if through one single aspect, what it is like to be an Asian American in Hawaii.
2. These selections will be typed and comprised into a booklet to be distributed to the class members to read and discuss.

CONCLUSION**So, as reflected through the literature of Hawaii, the Inter-Ethnic Culture of Hawaii is not as well blended as it appears. The Chinese, Japanese, Filipino, and Koreans are categorized as one unit namely, Asian Americans, but in reality, they are quite different from each other regarding their traditions and values. Each also has its strong prejudices.

However, it cannot be denied that the Asian American Group has the opportunity to be the most "ajinomotoed" group. Rich with its heritages, it can learn and appreciate the customs and values of its different peoples. But, this can only come about if they learn to understand, empathize and appreciate each other as individuals.

KALAHEO HIGH SCHOOL ENGLISH IV

LANGUAGE UNIT

JOANNE SHIBUYA

Am St 620-F

August, 1979

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OVERVIEW

"Literature is identified with experiencing language, and language study as knowing about language. The application of language, sometimes referred to as language skills or language processes, includes the receptive skills (listening and reading) and the productive skills (speaking and writing). From this overall framework are derived the five basic areas of study in English: oral communication (listening and speaking), reading, writing, language study, and literature."[1]

The emphasis of study agreed upon by the Kalaheo High School English Department for their sophomore students are language and writing(The areas of oral communication and reading are stressed in the freshman classes, and literature is stressed in the junior and senior classes). Therefore, the primary focus in this unit is on those aspects of language that relate to its use in writing. Student's character development and identity in a Hawaiian environment are also emphasized in this unit for the benefit of the large number of Caucasion military students and, as well as, the "local" students enrolled in Kalaheo's student body. To facilitate students in experiencing language and comprehending their identities in a multi-cultural setting, literature of "local" Island writiers along with non-"local" writers has been selected as the catalyst for this language unit.

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[1]Department of Education A Course Guide For Basic Language II, Office of Instructional Services, Hawaii, 1978.

The language unit of the English IV course is designed to arouse in the student a feeling for the components in language and their importance in communication. This unit aims to stimulate students to wonder about language--"what an astonishing invention it is, how it works, and what uses we put it to, how we 'say the same thing' in different ways for differnet purposes and audiences, and what it takes to use language well."[2] Hopefully, the end result for the students is to learn something about how langugae works, particularly English and its dialects, and to learn to work it better in their need to communicate.

Effective communication is an important and a difficult task in a multi-cultural environment such as Hawaii. One of two areas of miscommunication created by this cultural diversity is bewteen the generations of similar ethnicity where the first generation functions in their native tongue and the second or third generations have lost their ethnic language and acquired a new national language. The diversity of non-English languages in Hawaii brought by the number of its immigrants has also created an English dialect attributed to the Island "locals" and referred to as Pidgin English. Communication breakdowns between Pidgin English and Standard English is the second communication problem. Both communication problems contribute to and stem from the lack of sensitivity of the Hawaiian multi-cultural setting. The sociological shift from the melting-pot concept to cultural

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[2]Department of Education.

pluralism has created hostilities between non-"locals" and their Standard English and "locals" and their Pidgin English. It is for these reasons that the literature of "local" writers has been selected to be the means of studying and experiencing language and its communication process by all academic levels of sophomore students at Kalaheo High School. Students who use Pidgin English and those who do not can benefit from this unit by developing an awareness of, empathy for, and understanding of the position of their "local" and non-"local" peers.

ORGANIZATION OF LANGUAGE UNIT

This language unit consists of four lessons which lay the foundation for understanding the concept of language and the ingredients for effective communication.

LESSON 1, THE EVOLUTION OF THE HUMAN LANGUAGE, gets the students to think about how language works.

LESSON 2,STANDARD ENGLISH AND ITS DIALECTS, introduces the idea of a country's language and its dialects. Emphasis is on Standard English and the role of its dialects , particularly Hawaii's Pidgin English.

LESSON 3,COMMUNICATION AND CULTURE, goes into the social, environmental, and ethnic values inherent in languages and dialects. Difficulties are encountered in communicating orally and in writing in different dialects and when thinking and communicating in different languages.

LESSON 4, PURPOSES AND AUDIENCES OF A LANGUAGE, deals with the desire to communicate in given common situations and with particular audiences. This desire to communicate determines if Standard English or Pidgin English is more effective, and consequently, the when, where, why, and how of using a language is learned and understood.

Goals and objectives are listed for each lesson followed by classroom activities and evaluation procedures. The contents of each lesson are suggestions and should be supplemented by the instructor.

Grammar lessons from Warriner's English Grammar and Composition, Second Course are introduced during or after LESSON 4. The goal of the grammar instruction at this time is to culminate the language study with an understanding of the analysis of the English language structure.

The lessons in this unit should also be dispersed throughout a semester or year and intermingled with other course lessons in order to prevent the exhaustion of the study of language.

A LETTER TO PARENTS is included to make the students' parents aware of the Pidgin English content in the literature of the Island writers read in this language unit. The letter explains the rationale and purpose of bringing Pidgin English into the English class.

LETTER TO PARENTS

DEAR PARENTS:

This letter is to inform you about one segment of your child's education this semester in sophomore English. He/She will be exploring language and how to use it more effectively in communicating with people from all walks of life and in any situation.

Teachers, like myself, constantly hear and feel the concern of Hawaii's parents about Pidgin English or "local talk" and Standard English. It will be my attempt this year to teach your child to communicate effectively in the English language. Although there are some poeple who believe Pidgin English should not be spoken at all, I believe Pidgin has its time and place and can prove beneficial in some situations. Therefore, your child will be taught:

1. the reason why the English language has a Pidgin dialect and many other dialects
2. the cultural influences on the English language
3. how to determine if Standard English or Pidgin English is more effective in a certain situation and why
4. to understand the difficulties of thinking and expressing yourself in different dialects or languages.

The reading selections I have chosen for this language unit were written by and about Helen Keller (a deaf-mute who learned to communicate); by writers from Hawaii (they use Pidgin English to flavor their writings); by the American writer, Mark Twain

(*Huckleberry Finn* and *Conneticut Yankee in King Arthur's Court*); and by the British author, Irwin Shaw (Pygmalion).

Should you have any questions or concerns please call the school office and leave with the secretary your name and telephone number. I will contact you and be glad to discuss this unit with you. Thank you.

Sincerely,

Mrs. Joanne Shibuya

LESSON 1, THE EVOLUTION OF THE HUMAN LANGUAGE

GOALS: 1. To emphasize our unconscious use of language and how it shapes our attitudes.

2. To develop insight into the nature and structure of language.

BEHAVIORAL OBJECTIVES:

The student will:

1. identify elements (sender, receiver, message, and medium) of the communication process and explain the relationship among them.
2. define the term "language."

TEACHING-LEARNING ACTIVITIES

1. Role-play in small groups how students imagine the human language first evolved. What was the first sound, word, sentence?
2. Discuss the evolution of words of emotion and abstractness compared to names of concrete objects.
3. View DOE film, Helen Keller and Her Teacher and State Library film, Helen Keller.
4. Read excerpts from Helen Keller's Story of My Life concerning her realization that things had a specific name.
5. Discuss films and reading. "If you had always been blind, how would you conceive the shape round and the color red?"
6. Diagram the elements of the communication process showing the relationship between them.

7. Discuss what life would be like without communication and lanuguage.What could or could not be expressed?

8. View DOE films, Sequoyah, Who Makes Words, and The Organization of Language. Discuss how the Indian written language and print evolved according to the film, and how the English language print might have evolved. What are the advantages and disadvantages of a written language?

9. Journal. Write about what was discussed in class, and how you feel about it. Define in your own words what "language" means. Conclude your journal entry with a "I now realize that..." sentence. Complete the sentence with your thoughts on language.

EVALUATION

Participation in discussions and role-playing.

Accuracy of diagram of the communication process

LESSON 2, STANDARD ENGLISH AND ITS DIALECTS

GOALS: 1. To understand the concept of language as a communication tool and its characteristics.

2. To develop an awareness that the variety of dialects used in Hawaii can be communicated in Standard English.

BEHAVIORAL OBJECTIVES:

The student will:

1. explain and give examples of regional, ethnic, and dialectical differences in vocabulary, pronunciation, and syntax.
2. give Standard English equivalents for Pidgin English usages and pronunciations
3. define the terms "Stand English," "Pidgin English," and "dialect."

TEACHING-LEARNING ACTIVITIES

1. Read Philip K. Iges's short story, "The Forgotten Flea Powder" and discuss story, particualrly the initial scene on the bus.
2. Read excerpt from Mark Twain's Huckleberry Finn and discuss Widow Douglas' desire to eduate Huck.
3. Read excerpt from the contemporary book, A Hero Ain't Nothing but a Sandwich, and discuss difficulty or ease individual students might have had in reading and comprehending the Black English.
4. Discuss the idea that the English language has many dialects as do the Japanes, Chinese, British, and Filipino

languages; and the rationale for one dialect being chosen to facilitate communication--hence, schools.

5. Groups compare and contrast the readings in three different English dialects and the action in each reading. Discuss group findings.
6. Journal. Recount an incident you encountered where Standard English and Pidgin English caused personal or communication problems. What are your parents' feelings, your friends' feelings, and your feelings about Standard English and Pidgin English?
7. Groups will make an illustrated dictionary of Pidgin English words, phrases, sentences, and pronunciations with their Standard English equivalents.

EVALUATION

Participation in discussions and group assignments.

Accuracy, thoroughness, and creativity of dictionary.

LESSON 3, COMMUNICATION AND CULTURE

GOALS: 1. To understand the problems created by dialects, values, environment, and ethnicity of a language.

2. To develop an understanding of the relationship between language and cuture.

BEHAVIORAL OBJECTIVES:

The student will:

1. analyze and describe the characteristics and attitudes toward regional, social, vocational, and stylistic variations of the English language.
2. identify the effects that ambiguity, values, atttitudes, motives, and perceptions may have on effective communication.
3. explain how cultural beliefs, values, and interests are reflected in language.
4. investigate how language influences and shapes human thought, behavior, and perspective.
5. explain the role of language in maintaining and transmitting the cultural identity of ones social groups and facilitating ones identity as part of a social group or family.
6. define the terms "communication," "culture," "values," and "attitudes."

TEACHING-LEARNING ACTIVITIES

1. Read Darrell H. Y. Lum's short story, "Primo Doesn't Take Back Bottles Anymore," and discuss the conflict.

2. One or two groups will tape their reading of Marian Roffman's drama "The Silver Set" and one or two other groups will tape their reading of Darrell H.Y. Lum's drama, "Oranges are Lucky." Students taping "The Silver Set" will be cast out of their real character.
3. After the class listens to the tapes while following the reading, a discussion of each story's conflict is held. What kinds of communication problem arises between two different languages and between two dialects of the same language?
4. Students who taped "The Silver Set" will be asked to discuss their feelings about playing the role not familiar to their lives.
5. Journals. Reflect on what was discussed and read. Explain the terms "communication," "culture," "values," and "attitudes."

EVALUATION

Participation in discussions and tapings .

LESSON 4, PURPOSES AND AUDIENCES OF A LANGUAGE

GOAL : 1. To use communication skills for the intended purpose and audience, using appropriate style, form, supporting details and non-verbal modes of expression.

BEHAVIORAL OBJECTIVES:

The student will:

1. identify purpose and audience for literature based on language used.
2. communicate orally and in writing for specific purpose and to a specific audience using the resources of language.
3. recognize that words, especially abstract words, have many shades of meaning and that the careless use of words causes ambiguity and lack of communication.
4. identify the various cultural and vocational situations with which he/she may discover himself/herself interacting.
5. explain the reasons for and effects of using dialects, and Standard English in specific situations.
6. explain major purposes of language--self-expression, persuasion, information, entertainment.

TEACHING-LEARNING ACTIVITIES

1. Read Shaw's Pygmalion or listen to the record My Fair Lady.

2. Read excerpts from Mark Twain's Conneticut Yankee in King Arthur's Court.
3. Discuss the readings, particularly scenes where the dialect of a character seems out of place in a certain situation or environment. What contributes to the awkwardness of the language?
4. Groups will make lists of everyday situations they find themselves in and future situations they expect to find themselves in. Class compiles one list. Discuss and match whether Standard English or Pidgin English would be most effective in each situation and explain why.
5. Groups will be asked to role-play situations to determine which dialect should be used, why it should be used, and what it communicates non-verbally.
6. Papers will be written for formal and informal audiences concerning the same topic.
7. Pieces of writing will be given to students to determine the audience and purpose of the writing.
8. Discussion of the purposes of writing will be in groups with each group doing a sample of one purpose of language.
9. Discuss euphamisms.

EVALUATION

Participation in discussions

Appropriateness of papers

Ellis W. Goto

AmSt 620-F: Interethnic
Communication: Asian American
Literature of Hawaii

18 August 1979

INTRODUCTION

The eighth grade Social Studies course is named Basic Issues and Problems in the United States. The units covered in the class at Washington Intermediate School are alienation, law and justice (including a study of our government), ecology and consumer education. In the coming school year, the course is being revised to a more U. S. history oriented study. Besides studying the four above named units, the students will examine the history of the United States up to the ratification of the Constitution. Because of this, the ecology and the consumer education units will be downplayed.

This American Studies project is designed to be a part of the eighth grade Social Studies unit on alienation. It will cover problems that students face from family and peer pressures. In looking over the State Department of Education Social Studies curriculum and unit guides, a majority of the resources and readings are of "mainland" origin. They deal with problems and pressures that our local students cannot relate to, such as conflicts between blacks and whites. So, instead of using the suggested materials and readings from the State Department of Education guides, materials listed in the Asian American Literature of Hawaii, An Annotated Bibliography and found in the Hawaiian and Pacific collection at the University of Hawaii Hamilton Library are utilized. The students will be able to relate to the problems and pressures of the characters from these readings because they deal with our local culture. From this, the students hopefully will be able to find reasonable, non-violent solutions to their problems.

This unit is designed for an average to high-average class and will cover a period of about two weeks.

ALIENATION

I. Unit: Non-conformists

Length of Unit: 1 day

II. General Objectives: The students will be able:

1. To identify what a non-conformist is.
2. To describe ways in which non-conformists react to society and its rules.
3. To point out the reasons for the behavior of non-conformists.
4. To formulate ways non-conformists can help themselves or ways people can help them so that they can return to the mainstream of society.

III. Activities:

1. The students will read Arthur Kodani's Inside Story. The story can be assigned as homework the previous day so that the students will be ready to discuss it the next day.
2. As the students read the story, they will keep in mind the following questions for discussion:
   a. In this story, we learn of people who are non-conformists. Do we have students at our school who are non-conformists? In what ways are they non-conformists?
   b. How did the non-conformists in the story act? In what ways are they similiar to the non-conformists at our school? In what ways are they different?
   c. Why do people become non-conformists? Why did the non-conformists in Inside Story act that way?

d. Should we leave these people alone or should we attempt to help them? If we want to help them, what can we do? What can non-conformists do to help themselves?

3. The class will discuss Inside Story and the questions mentioned in #2 above.

4. As an extra activity, students can act out behaviors of non-conformists and act out ways they can be helped.

IV. Materials:

1. Kodani, Arthur, Inside Story (One Point of View), General Assistance Center for the Pacific, College of Education, Educational Foundations, University of Hawaii, 1976.

ALIENATION

I. Unit: Non-conformists

Length of Unit: 2 days (1 day for presentation, 1 day for class discussion)

II. General Objectives: The students will be able:

1. To examine a play about problems in a high school.
2. To identify the non-conformists and to describe their behavior in the play.
3. To point out problems in our schools and to analyze reasons for them.
4. To offer suggestions on ways problems in our schools can be handled.

III. Activities:

1. A group of students will be assigned to act out Dennis Nakano's "Lucky You Stay Hawaii". The students will be given this assignment ahead of time so they can practice for the class presentation.
2. While the group is presenting the play, the class will keep in mind the following:
   a. Who are the non-conformists in this story?
   b. In what ways do they show non-conformity?
   c. Is this play typical of what you feel is happening in our public schools today? Do we have these problems in our school?
   d. Who is to blame for the knifing? Why?

e. What could have been done to stop this incident? Do you feel that it would be successful?

f. Why is this play called "Lucky You Stay Hawaii"?

3. The class will discuss the play and the questions mentioned in #2 above the next day.

IV. Materials:

1. Nakano, Dennis M., "Lucky You Stay Hawaii", University of Hawaii Plays, University of Hawaii Department of Drama, 1975-1976.

ALIENATION

I. Unit: Reasons for Non-conformity: Conflicts at Home
Length of Unit: 1 day

II. General Objectives: The students will be able:

1. To examine problems that teenagers face at home with their parents.
2. To suggest reasons for the generation gap/conflicts between teenagers and their parents.
3. To formulate ways to ease the conflicts between teenagers and their parents.
4. To speculate on what could happen if the conflicts between teenagers and their parents escalated.

III. Activities:

1. The students will read Charles K. Y. Khim's He's A Nice Boy, But. . . .
2. As the students read the story, they will prepare to discuss the following:
   a. Look at Amy and Suzy. What conflicts do they have with their parents that show the generation gap?
   b. How did Amy and Suzy handle their problems with their parents? Which way (Amy or Suzy's) would you choose? Why?
   c. Suzy stayed with some people in the country. They ran away from their problems. Were their problems similiar to Suzy's?

d. By running away, did Suzy solve her problems? What's her next move? Write out an ending to this story. What do you think Suzy did? Did she return home or stay out in the country?

3. The class will discuss He's A Nice Boy, But. . . . and the questions mentioned in #2 above.

4. Written Assignment: Write a paragraph on the following: Write about a conflict that you have faced with your parents. What was it about? What did you and your parents do? Were you satisfied with the results? Why/why not?

5. Extra Credit Assignment: Read one of the following: Mabel Wong's "Janet Learns a Lesson", Wai Chee Chun's "For You A Lei", Tomas Hernandez's Under The Coconut Tree.

   a. Write a summary on the following:

      1. What was the conflict between the teenager and the parents?

      2. How did the teenager and the parents react to the problem?

      3. How was the problem resolved? Do you feel it was a sensible solution? What would you have done if you were the teenager in the story? What would you have done if you were the parent in the story?

IV. Materials:

1. Chun, Wai Chee, "For You A Lei", College Plays, University of Hawaii Department of English, 1937.

2. Hernandez, Tomas, Under The Coconut Tree, General Assistance Center for the Pacific, College of Education, Educational Foundations, University of Hawaii, 1976.

3. Khim, Charles K. Y., He's A Nice Boy, But. . . ., General Assistance Center for the Pacific, College of Education, Educational Foundations, University of Hawaii, 1976.

4. Wong, Mabel, "Janet Learns A Lesson", Chinese Students' Alliance Annual, May 1926.

ALIENATION

I. Unit: Reasons for Non-Conformity: Conflicts at Home
Length of Unit: 2 days (1 day for presentation, 1 day for class discussion)

II. General Objectives: The students will be able:
1. To determine if the home environment encourages hostile actions among teenagers.
2. To examine reasons why some home environments create hostility.
3. To formulate ways this hostility can be eased.

III. Activities:
1. A group of students will be assigned to act out Karen Morioka's "Echoes". The students will be given this assignment ahead of time so they can practice for the class presentation.
2. While the group is presenting the play, the class will keep in mind the following:
   a. Describe the home environment for Alby and Reggie.
   b. Did their parents encourage their hostility? How?
   c. Who is to blame for the stabbing? Mrs. Silva, the storekeeper, Mr. Elliot, Mrs. Elliot, Alby, the old man and Reggie place the blame on various situations. Who do you agree with? Why?
   d. What could have been done to avoid this incident?
   e. Do you feel a lot of fights are "urged on" by parents and students?

3. The class will discuss the play and the questions mentioned in #2 above the next day.

4. Extra Credit Assignment: Read Darrell Lum's "Primo Doesn't Take Back Bottles Anymore". Write a short essay on the following:

   a. Do you feel that some of Rosa's hostilities and frustrations are brought about by his home environment?

   b. Look at his parents. Do they show any concern for his welfare? What about his brother Willy? How does Rosa react to his brother?

   c. Why does Rosa take his anger out on haoles?

   d. What are some of the good things about Rosa? Where did he learn these behaviors?

IV. Materials:

1. Morioka, Karen, "Echoes", University of Hawaii Plays, University of Hawaii Department of Drama, 1975-1976.

2. Lum, Darrell H. Y., "Primo Doesn't Take Back Bottles Anymore", Kapa, Spring 1972.

ALIENATION

I. Unit: Non-conformity: Fighting Back

Length of Unit: 1 day

II. General Objectives: The students will be able:

1. To point out reasons why students take drugs.
2. To determine if the home environment plays a role in drug abuse.
3. To look at problems and dangers brought about by drug abuse among teenagers.
4. To suggest ways drug users can be helped.

III. Activities:

1. The students will read Darrell Lum's "Hadashi".
2. As the students read the story, they will keep in mind the following questions for discussion:
   a. Why do teenagers take drugs? Why did the teenagers in "Hadashi" paint sniff?
   b. Do we have drug problems at our school? How wide is drug usage at our school? Where do the students get drugs? Where do they get high?
   c. Can we do anything to handle this problem? What can we do to clamp down on drug users in school? Should we just ignore the problem?
3. Class discussion on "Hadashi" and the questions mentioned in #2 above to follow the reading assignment.

4. A film from the State Library Main Branch Film Unit can be shown with this unit--"Why Must The Flowers Die?" (11 minutes, color). This film is locally made and shows how the problems of the home environment and peer pressure influence a boy into sniffing glue to get some "kicks".

IV. Materials:

1. Lum, Darrell H. Y., "Hadashi", Hanai, 1977.
2. "Why Must The Flowers Die", Cinema Pictures Hawaii, 1967.

I. Unit: Nonconformity: Fighting Back

Length of Unit: 1 day

II. General Objectives: The students will be able:

1. To discuss reasons why teenagers run away.
2. To point out problems teenagers create when they run away.
3. To identify local agencies that can help teenagers.
4. To look for ways teenager problems can be resolved without running away.

III. Activities:

1. The students will read Tomas Hernandez's Under The Coconut Tree and Charles Khim's He's A Nice Boy, But. . . .
2. Questions for class discussion: In these stories, the characters run away from home because of conflicts with their parents.
   a. If you ran away from home, where could you go? Is there a government agency in Honolulu that helps runaways?
   b. What problems does running away create?
   c. Instead of running away from home, how could you deal with your problems?
3. A film from the State Library Main Branch Film Unit can be shown with this unit--"The Runaways" (11 minutes, color). This is a locally made film that shows the problems two runaways face while on the "lam".

IV. Materials:

1. Hernandez, Tomas, Under The Coconut Tree, General Assistance Center for the Pacific, College of Education, Educational Foundations, University of Hawaii, 1976.
2. Khim, Charles K. Y., He's A Nice Boy, But. . . ., General Assistance Center for the Pacific, College of Education, Educational Foundations, University of Hawaii, 1976.
3. "The Runaways", Cinema Pictures Hawaii, 1954.

ALIENATION

I. Unit: Non-conformity: Evaluation

Length of Unit: 3 days (1 day for class discussion, 2 days for project presentations)

II. General Objectives: The students will be able:

1. To see that not all teenagers have problems at home.
2. To point out things that parents do for their children that is sometimes taken for granted or forgotten.
3. To create a story about family conflicts and to work out a sensible solution.

III. Activities:

1. The students will read Jon Chinen's "A Special Lei".
2. Questions for class discussion:
   a. What type of mother does Jimmy have? How would you describe his home life?
   b. Did your parents ever do something for you that made you embarrassed? What did they do? Any reason why your parents did this? How did you handle the situation?
3. Extra Credit Assignment: Read Patsy Saiki's "The Unwilling Bride". Write a brief summary on the following:
   a. How would you describe Namiko as a mother? What things did she do for her children?
   b. Do you feel that her children took advantage of her? If yes, in what ways?

4. Working individually or with a partner, the students will write a short play, story, poem or create a comic book on conflicts teenagers face with their home environment.
   a. These projects will be presented to the class for discussion and evaluation.

IV. Materials:

1. Chinen, Jon, "A Special Lei", Aloha, February-April 1950.
2. Saiki, Patsy, "The Unwilling Bride", Talk Story Big Island Anthology, 1979.

USING ASIAN AMERICAN LITERATURE TO VIEW CULTURES IN HAWAII- SIMILIARITIES AND DIFFERENCES

American Studies 620-F
Asian American Literature of Hawaii

Diane Shimazu
August 1979

Diane Shimazu

AmSt 620-F
Asian American Literature
of Hawaii

Using Asian American Literature to View Cultures in Hawaii- Similarites and Differences

I. Theme

Although we have different customs and rituals practiced by each ethnic group, there are many values and beliefs that are very similiar.

II. Scope

There are many Koreans, Filipinos, and Hawaiians in my reading program. The Koreans and Filipinos are largely new immigrants. Some have difficulty adjusting to their new environment. Although most of the students get along in school, there are times when stereotyping and prejudices have created problems in getting together. Because of this, I would like to use stories about Filipinos, Koreans, Hawaiians, Chinese, and Japanese. In this way, the students would be exposed to the different cultures. My students are at the elementary level so it may be necessary to read many of the stories to them.

III. Purposes/Goals

The purpose of this project is to expose the students to stories of the various ethnic groups. Then by answering questions, role playing, and relating their own experiences to those of the characters in the stories, they can get a better understanding of the different cultures and be proud of their own cultural background.

IV. Organization

A. The stories will be read by the students, or the stories will be read to them.

B. A discussion about the stories will follow.

C. The students will do exercises and activities to show that they understand the story.

D. The students will participate in follow-up activities:

1. Art - After listening to the background information given by the teacher, the students will read and follow directions on how to make the art project.

2. Music - After listening to background information given by the teacher, the students will participate in singing or dancing the music of the different ethnic groups.

3. Cooking - The students will read and follow directions on how to prepare the food. Then they will taste the different foods.

4. The students will view films or filmloops dealing with the Filipino, Hawaiian, Chinese, and Japanese culture.

   They will:

   a. Choose a particular part of the film, illustrate and write about it.

   b. Write captions for the filmloops

   c. Record the captions

   They may use filmstrips and filmloops taken from:

   Brigham Y. University Polynesian Arts and Crafts Series: Filmstrips with cassettes

   Double day Multimedia - Super 8 Silent Filmloops

	Literature	Art	Music	Cooking
ILIPINO	"Under the Coconut Tree" "My Grandparents in Hawaii"	Making the game- SIPA	Tinikling (Dance) Kumusta Ka Gayyem (Ilocano Circle Song)	1. Lumpia 2. Baduya (Banana Fritters) 3. Turron (Banana Rolls)
KOREAN	"Picture Love" A Korean Legend- Hungbu and Nolbu	Drawing, Constructing the Korean Flag	A Ri Rang (Song, dance) San To Kki (Dear Mountain Rabbit) Tae Guk Kki (Our National Flag) Moo Goong Hwa (Purple Hibiscus)	Korean Confection
AWAIIAN	"The Special Lei" "The Legend of Kapalaoa"	Pala'ie (Loop and ball game)	Hilo Au (Wau) (Sitting Chest-Slap Dance-) A Chant	Haupia Kulolo
HINESE	"Moi Kui" Passage from "The Foundling"	Chinese Paper Cutting	Lan Hua-Hua "Blue Flower"	Almond Cream with Chow Chow Chien Doi (Chinese doughnu
APANESE	"The Shell Gatherer" "I Had to Write it, Emma"	Origami- Japanese paper Folding	Tanko Bushi (dance)	Ohagi Sushi

Literature: Hernandez, Tomas. "Under the Coconut Tree" Honolulu: General Assistance Center for the Pacific, College of Education, Educational Foundations, University of Hawaii, 1976.

I. Objectives

A. The students will read "Under the Coconut Tree", participate in a discussion and do the follow-up exercizes.

II. Questions

A. How do think Monching felt as he rode the airplane to Hawaii? Why?

B. What happened when he finally arrived in Hawaii?

Did he like school? Why or why not?

C. How could the students at school and his relatives help

Monching adjust to Hawaii?

D. If you were at his school, what would you do?

E. Do you think this story seems real? Why or why not?

F. How would you like others to treat you if you were Monching?

G. Explain why you think his cousins treated Monching so cruelly?

H. What did Monching finally learn?

III. Evaluation

A. The students will write what they think will happen

when Monching returns to the Philippines.

B. The students will discuss how it feels to go to a new

environment. Is this true for only Monching?

Filipino

Literature: Quiocho, Cynthia. "My Grandparents in Hawaii." Sandwich Isles U.S.A., edited by Catherine E. Harris and Barbara B. Robinson, pp. 21-22. Honolulu: Menehune Publishers, 1973.

I. Objectives

A. Students will listen or read to "My Grandparents in Hawaii" and discuss the similarities in their own home.

II. Questions

A. Are the grandparents in the story and your grandparents alike? Tell us about it.

B. What kinds of food did the grandparents in the story eat? What kind of foods do you eat?

C. The grandparents in the story worked hard and wanted the best for their children. Do you see this common in other cultures? Tell me about it. What about your family and your friend's family?

III. Evaluation

A. The students will make a chart of the kinds of food their grandparents (when they were children) ate, their parents ate, and include themselves. (The student may also ask their grandparents about their parents and add that information to the chart.

Discussion:

Can you see any change?

Why do you think this happened?

B. Optional- Have the students interview their grandparents and ask them how their life was. Compare it with the life of the grandparents in the story.

Literature: Kim, Richard. "Picture Love." In 75th Anniversary of Korean Immigration to Hawaii, 1903-1978, edited and compiled by Publication Committee; Samuel S.O. Lee, chairman, Honolulu: 75th Anniversary of Korean Immigration Committee, 1978.

I. Objectives

A. The students will listen to "Picture Love" by Richard Kim and participate in a discussion.

II. Question

A. Do you think "Picture Love" was a good title for this story? Why or why not?

III. Evaluation

A. Describe the feelings Bak-Choi Ku had as he waited to meet Kyong Chin Yun. Make a chart of his feelings then and now.

B. Optional - Interview someone who knows about Japanese picture brides. Were their feelings the same as Bak-Choi Ku? How did they feel when waiting to see their new husband or wife?

Literature: Chang, Roberta. illustrations by Jinja Paik; Korean script by Youn Jae Lee; consultant Dong Jae Lee, A Korean Legend, Hunbu and Nolbu and Korean Songs We Can Sing. Ethnic Resource Center for the Pacific, College of Education, Educational Foundations, University of Hawaii, 1975.

I. Objectives

A. The student will read the legend and participate in a class discussion.

B. The student will do exercizes pertaining to the story.

C. The student should be able to compare this legend with another legend.

II. Questions

A. What did the father try to teach his sons?

B. Why did Hunbu become rich and Nolbu become poor?

C. Think of someone you met or read about that was like Nolbu. Did you like him? Why or why not?

D. What didn't Nolbu become rich too?

III. Evaluation

A. Each student will do the following exercises pertaining to the story.

Number the sentences in order.

_____ After Nolbu grew the seed, he found germs and a bad odor in his squash.

_____ Hungbu treated a sparrow kindly.

_____ The father died.

_____ Nolbu hit a sparrow with a stick and bandaged the bird's leg.

_____ Nolbu made his brother, Hunbu get out of their father's house.

_____ Humbu became very rich.

_____ After the seed grew, Hungbu found that the large squash was filled with gold and jewels.

_____ Nolbu became very poor.

_____ Hungbu forgave Nolbu and they lived happily together.

Compare this legend to another legend. How are they similiar? Draw a part of each story that you think is similiar to the other story. Tell us about it.

Note: The following is a folktale from Japan that is very similiar.

Mitford, A.B. Tales of Old Japan. Vol I. London: Macmillian and Co. 1871.

See pages 259-263, "The Story of the Old Who Made Withered Trees to Blossom."

Literature: Chinen, Jon. "A Special Lei." Aloha 4(February-April 1950); 7-9.

I. Objectives

A. The students will read the story and verbally answer questions.

B. The students will participate in a discussion after reading the story.

II. Questions

A. Why was Jimmy embarrassed to show his lei to his friends?

B. What kind of character did Jimmy have? How can you tell?

C. What surprise did Jimmy find at the end of the story?

D. Do you think it is important that Jimmy win the lei contest? Why or why not?

III. Evaluation

A. There will be an open discussion about personal experiences where the student was ashamed of something from their background or family, or times when they wanted to be just like their classmates.

The teacher will guide the discussion so that the students may feel proud of their heritage and not always need to be part of a group.

Literature: Kimura, Larry L. "Kapalaoa." Mele: International Poetry Letter (July 1968):n.p.n.

I. Objectives

A. The students should be able to read "The Legend of Kapalaoa" and participate in a discussion and dramatize the story.

B. The students will listen to the teacher's reading of the poem "Kapalaoa". They will be able to pick out words that make them visualize Pele, and draw their own version of Pele.

II. Questions

A. Why didn't the people give the old woman the fish?

B. What do you think would have happened if they gave the old woman the fish?

C. How is this story similiar or different to the Korean legend, Hungbu and Nolbu?

III. Evaluation

A. The students will dramatize the story. (the old woman and the people who refused to give her the fish.)

B. Can you think of words that help you know what Pele was like? Write the words down and draw a picture of how you think Pele looks.

Chinese

Literature: Wong, Elizabeth N. "Moi Kui." Chinese Students' Alliance Annual 4 (May 1929):67-69.

I. Objectives

A. The students will read the story "Moi Kui" and participate in a discussion about the story.

B. The students will dramatize the story.

C. The students will think of similiar themes in other stories that they have read. (A Korean Legend, Hungbu and Nolbu)

II. Questions

A. What kind of girl was Moi Kui? Was she like her father? How was she different?

B. Why do you think Moi Kui and the poor woodcutter were happy during the first year of their marriage?

C. What did you learn from reading the story?

D. Do you think this could happen only to Chinese people?

E. Discuss other legends that have a similiar theme.

III. Evaluation

A. The students will chose the main parts of the story and dramatize it.

Literature: Loo, Sau Ung. "The Foundling." Chinese Students' Alliance Annual 4(May 1921):42-46.

I. Objectives

A. The students will listen to selected passages of "The Foundling" as read by the teacher.

B. The students will discuss Yun Chin's feelings of wanting to be "Americanized", and relate it to their own feelings as immigrants.

II. Questions/Evaluation

A. Why didn't Yun Chin want to wear long trousers any longer?

B. When you go out with your friends or go to school, how do you dress? Do you wear similiar clothes? Why?

C. If you were Yun Chin, would you keep wearing the trousers? Why?

D. Was there something for her to be ashamed of?

Japanese

Literature: Harada, Violet. "The Shell Gatherer" In Behold Hawaii, edited by Barbara B. Robinson and Catherine E. Harris, pp. 53-55. Honolulu: Menehune Publishers, 1975.

I. Objectives

A. The students will listen to the story as read by the teacher and answer questions.

B. The students will react to the story by writing down their own feelings, experiences, when there were prejudices against themselves or persons that they know.

II. Questions

A. Why do you suppose the grandfather had a low opinion of Manuel?

B. Do you think his opinion is true of all Filipinos?

C. If you were Kiyo-chan, what could you have done to help your grandfather change his opinion?

D. How did you feel after you read this story? Why?

III. Evaluation

A. The students will write their experiences with prejudices and their feelings at that time.

B. They will answer the following question in written form.

How can we all help to overcome prejudices and stereotypes?

Japanese

Literature: Yoshimori, Alice. "I Had to Write It, Emma." Paradise of the Pacific 58(July 1946):10-11.

I. Objectives

A. The students will listen to passages from the letter as read and explained by the teacher, and participate in a discussion.

B. The students will write a letter to someone who made fun of them when they spoke pidgin, or if they haven't had that experience, write a letter as if it happened to them.

II. Questions

A. How is this story similiar to "The Shell Gatherer" by Violet Harada?

B. What could a teacher tell Emma instead of saying, "This isn't a Japanese school, you know!"

III. Evaluation

A. The students will write a letter to someone that made fun of them when they spoke pidgin and explain their feelings.

SUMMARY

After reading or listening to the literature and discussing and participating in the Art, Music, and Cooking activites, the teacher will conduct an overall discussion about the literature.

I. Questions for discussion

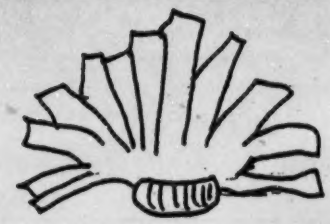
A. What did you learn about the different ethnic groups?

B. Were there any similarities in their ideas, their problems, and experiences? What were they? (The teacher can list these on the blackboard.

C. Were their many differences?

D. What do you think you can do to help get along with others?

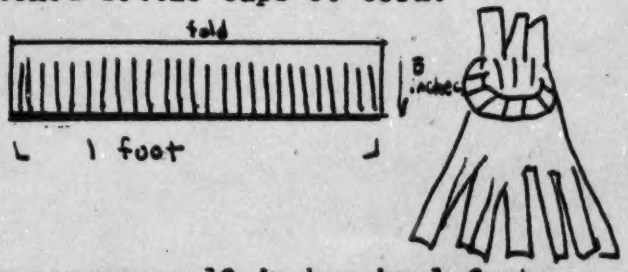
ART



SIPA-A Filipino Game

Materials - a sipa made of thin paper (tissue) or newspaper, lead, washer, flattened bottle caps or cork.

Number of players - 2 or more



Procedure:

1. Cut the tissue paper or newspaper 10 inches by 1 foot.
2. Fold the paper over lengthwise.
3. Cut slits into paper as shown.
4. Roll paper and place uncut edge into the hole in the washer.
5. Bend over the paper so that it will not slip out.

How to play:

The players stand facing each other at a convenient distance or in a circle. One player tosses the sipa. The sipa is kicked back and forth until it touches the ground. The purpose of the game is to keep the sipa in the air as long as possible. In sending the sipa back, different forms of kicking are used. At times the kicker makes a somersault before or after kicking.

Variation:

The players decide on who should play first by drawing lots. They have to agree on the number of scores they have to make. If the player is a boy, he kicks the sipa in front of him with his calf either right or left. If the player is a girl , she kicks the sipa with her calf at her right or left side. The

player who finishes first the number of scores they have agreed upon is the winner. As a punishment, the loser has to throw the sipa to the winner who in turn kicks the sipa as far as he can to any direction. He keeps doing this until the winner misses the sipa or the loser catches the sipa.

taken from Ilokano Resource Book for Teachers
Department of Education
Honolulu, Hawaii
1977

Korea

Objectives

A. The children will learn about the Korean flag and construct one out of paper.

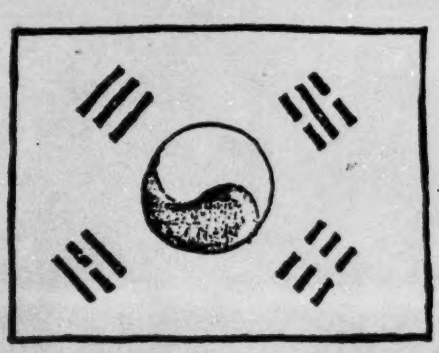
THE NATIONAL FLAG

The Korean flag symbolizes much of the thought, philosophy and mysticism of the Orient. The symbol, and sometimes the flag itself, is called Tae Geuk.

Depicted on the flag is a circle divided equally and locked in perfect balance. The upper (red) section represents the Yang and the lower (blue) section the Um. These two opposites express the dualism of the universe. There are heaven and earth, day and night, dark and light, construction and destruction, masculine and feminine, active and passive, heat and cold, plus and minus and so on.

The central thought in the Tae Geuk indicates that while there is a constant movement within the sphere of infinity, there are also balance and harmony. As a simple example, kindness and cruelty may be taken into consideration. If parents are kind to a child, it is good; if they are too kind to him, their kindness becomes a form of cruelty, for they spoil and weaken him and may lead him to become a vicious man and a source of disgrace to his ancestors.

Three bars at each corner also carry the ideas of opposite and balance. The three unbroken lines stand for heaven; the opposite three broken lines represent the earth. At the lower left hand of the flag are two lines with a broken line in between. This symbolizes fire. The opposite is the symbol of water.



Chang, Roberta. illustrated by Roger Moses, Consultant Dong Jae Lee Things Korean. Ethnic Resource Center of the Pacific, Educational Foundations, College of Education, University of Hawaii.

Objectives

A. The students will construct their own pala'ie with coconut fronds. If these are not available, they could use construction paper (oak tag) instead.

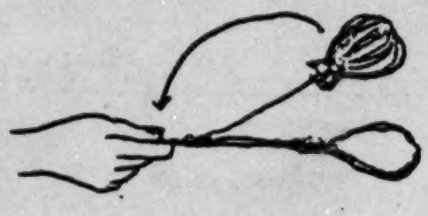
B. They will learn the Loop and Ball Chant and play the game.

Choo, Lehua. illustrated by Roger Moses, Things Hawaiian. Ethnic Resource Center of the Pacific, Educational Foundations, College of Education, University of Hawaii.

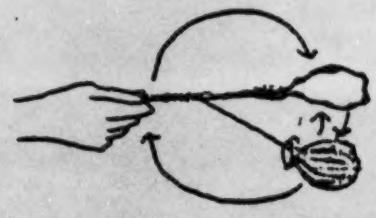
Pala'ie

Pala'ie, or the loop and ball game, was a simple sport played by children and older people in early Hawaii. The playing instrument is a loop of braided coconut frond ribs with a ball of tapa attached to the handle by a length of cord. The idea is to maneuver the ball onto both sides of the loop with one hand continuously. Instructions for playing pala'ie are presented below. The game is not as easy as it looks, but you will enjoy it very much.

Start by placing the tapa ball on top of the loop.



Flick your wrist causing the ball to go up and around to touch the bottom of the loop.



Then move your hand slightly to cause the ball to return to the starting position. Thus, if done correctly, the ball will have completed two 360° circles--the first as the ball goes up and over and the second as it returns to the starting position. Continue for as long as you can.

This game was played in old Hawaii by children and adults to a chant. Much like jumping rope the player is to coordinate the rhythm of the loop and ball with that of the chant.

The following chant was taught in the traditional oral manner to the Beamer children by their tutu (grandmother) Isabelle Kalili Desha in Ka'u on the island of Hawaii. The game can also be played competitively by seeing how many times you can complete the circle without missing.*

PALA'IE

(Loop and Ball Chant)

E kau, e kau e'io e
E pi'i i wai no kaua.
Ihea ka wai e pi'i ai?
I uka wale o Nini'ole.
He aha ka la'au e kau ai?
He'ohi'a la a he lama,
O hele ka hoku, ka malama,
Kau pu me ka mahinahina
Na wai ke ahi kau ui'uiki?
Na Pele ma i Kilauea

Perch, perch o 'io bird
Go to the upland to get us some water.
Where shall I find water?
In the far upland of Nini'ole.
On what trees shall I perch?
On the 'ohi'a and the lama,
Set the stars, the night lights shine,
And the dim moon above
Whose light is blinking yonder?
It belongs to Pele's family at Kilauea.

*The instructions for playing the pala'ie, the chant, and the illustrations were provided by Calvin Hoe of the Waiahole Poi Factory in Kahaluu, Oahu.

Objectives

A. The students will listen to the background information about paper cutting in China and try to construct their own simple designs.

Wang Law, Yip. illustrated by Roger Moses, Things Chinese. Ethnic Resource Center of the Pacific, Educational oundations, College of Education, University of Hawaii.

TOYS AND CRAFTS

Paper Cuts

The Chinese invented paper almost 2,000 years ago. The earliest form of paper in China was made of silk wadding, a by-product of the silk industry before and during the Han dynasty. Then came a clever man called Ts'ai Lun who succeeded in making paper from bamboo and tree fibers in 105 A.D. Much improvement was made subsequently by others.

People in Central Asia began using Chinese paper in the 5th century. During the early 8th century, the Arabs learned the art of paper-making from the Chinese and set up paper mills of their own. They produced paper for home consumption and also for exporting to Europe and the Eastern Roman Empire. The first paper mill in Europe was set up by the Moors in Spain in 1150 A.D., then an Arab colony. China's neighbors like Korea, Vietnam and Japan learned to make paper 200 to 300 years after Ts'ai Lun

Paper-cutting is a very popular folk art among the Chinese people. Throughout China's provinces, cities and particularly the vast countryside, a great variety of paper-cuts can be seen almost anywhere. In each region they have their own characteristic style. Those around Weihsien, Hopei Province are famed for their simplicity, while those around Chaochow, Kwangtung Province are admired for their vitality. Those of Nanking and Ynagchow are elegant and exquisite.

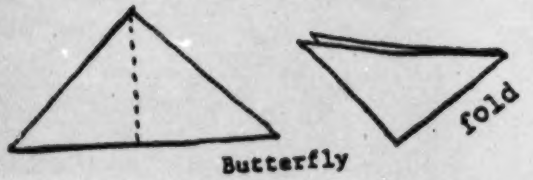
Through these paper-cuts, the working people of China express their real and innermost feelings. They love the natural surroundings of their life and manifest this sentiment by cutting out

beautiful flowers, gay birds and all kinds of animals. They admire the heroes of Chinese history, and their designs glorify patriots and condemned traitors. Paper-cutting is thus intimately related to the life of the people.

Some paper-cuts are done with scissors, others with sharp knives. Most of them are handmade by the peasants and folk artists to decorate their own homes and to bring a touch of beauty into their lives. Thus they are frequently pasted on doors, windows and walls. Some are used to decorate paper lanterns and gifts. Others serve as embroidery patterns for pillowcases, hats, aprons and shoes.*

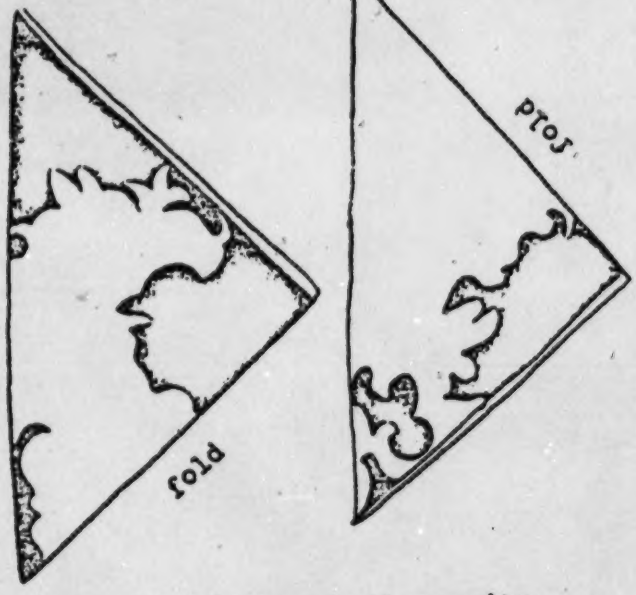
*From Lam Oi Char, 1974, "About Chinese Paper-Cuts," mimeo, Honolulu Academy of Arts, Chinese Cultural Heritage Sharing the Old and the New, November 3, 1974., p. 1.

Some Chinese style symmetrical designs created by Honolulu artist, Lam Oi Char.

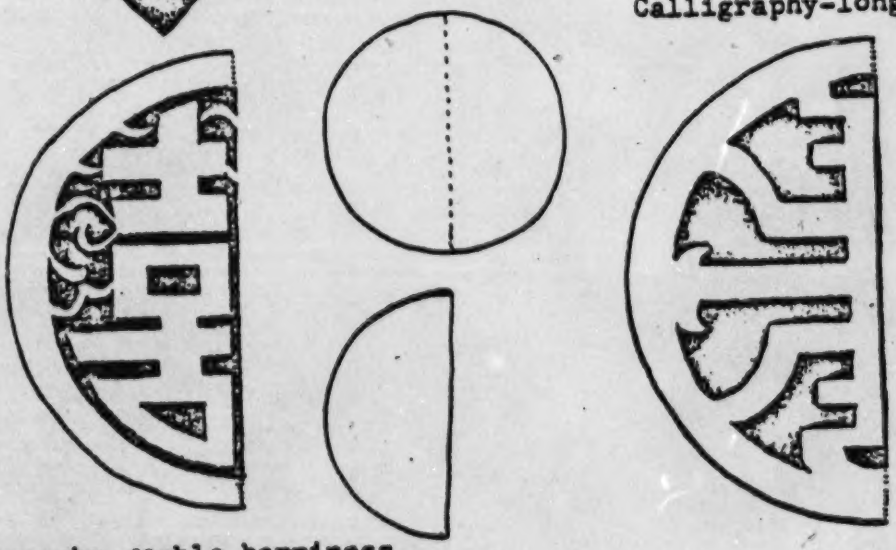


Butterfly

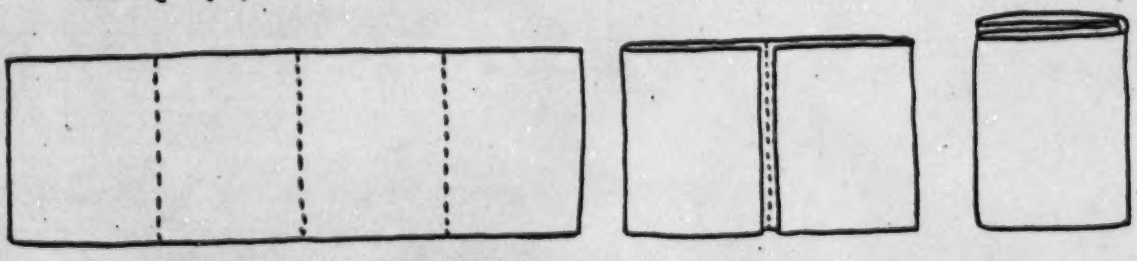
Interesting form



Calligraphy-longevity



Calligraphy-double happiness



Doves

Menten, Theodore. Chinese Cut Paper Designs. New York: Dover Publications, 1975.

The art of cutting paper into designs is attested in China (where paper was invented) as early as the Tang Dynasty (618-906). It may have originated as a courtly pastime, but it is best known from more recent times as a folk art practiced in all parts of the country.

These cutouts are pasted onto walls, windows and other parts of houses and onto numerous smaller objects, where they serve not only as ornaments but also as good-luck charms. Some are also used as embroidery patterns. At festival times particularly, cut-paper designs are sold in the streets, given as greetings or gifts and proudly displayed by the recipients.

Many are prepared wholly by skillful manipulation of scissors, but others (especially those done by professional or semiprofessional makers) involve the use of knives, gouges, punches and even needles. Sometimes dozens of sheets are secured in a wooden frame and cut through at once. The paper is dyed in a variety of (generally solid) colors.

Like many other peasant arts, cut-paper designs are now being encouraged by the Chinese authorities. The present volume, entirely reproduced from originals, offers a wide selection of modern designs, some traditional in style, some more Western-looking.

Among the subjects represented are real and mythical animals and birds (panda, phoenix, dragon, tiger, crane, etc.), flowers and fruits, fish, insects, lanterns, children performing everyday activities, scenes and characters from fiction (especially the Monkey King), the Great Wall, ancient bronze ceremonial vessels, and numerous others.

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180 Varick Street
New York, N.Y. 10014

H-25

Objectives: The students will listen to background information about origami and make their own forms by following the directions in the book.

Sakade, Florence. 1972-Origami Japanese Paper Folding Book One, Charles E. Tuttle Company, Rutland, Vermont, and Tokyo, Japan.

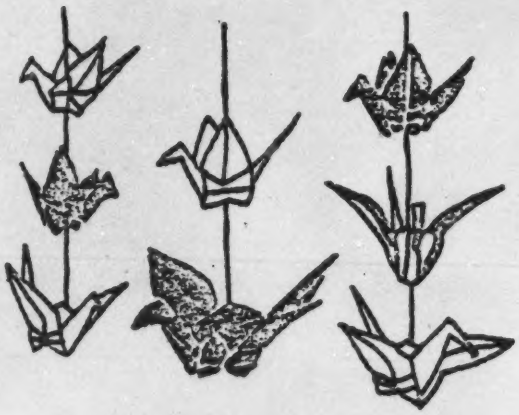
Gray, Alice and Kasahara, Kunihiko. The Magic of Origami

Origami (Taken from Things Japanese by Jesse H. Sheets; Illustrator Roger Hoge; Ethnic Resource Center of the Pacific:

The special art of origami (ori, to fold; kami or gami, paper) is enjoyed by children and adults.

History does not definitely say where the art of paper-folding began. Since it has been claimed that a Chinese by the name of Tsai Lun invented paper nearly two thousand years ago, it seems reasonable to suppose that a form of paper craft was practiced in ancient China. Records do show that one of the earliest forms of entertainment in China was that of folding sheets of paper in various ways to make fans and sunshades.

People who have studied the history of paper-folding, however, give credit to the Japanese for originating the modern idea of paper-folding. This art was passed on from parents to children. The first book on paper-folding appeared in Japan during the early years of the 18th century.



When the Japanese people began to emigrate to various parts of the world in the late 19th century, the art of paper-folding was spread. Gershon Legman, an authority on the history of paper-folding, notes that in the 1870's and 1880's Japanese entertainers performed this"magical" art before astounded audiences in the United States.

Robert Harbin, an American authority on the subject, speaks about the basic rules that a paper-folder should follow. These are:

"1. The paper model must be achieved by folding only, without aid of scissors or glue.

"2. The shape of the model should be easily recognizable without the addition of colors or special markings.

"3. The model should be capable of folding flat after it has been displayed."

Mr. Harbin, however, feels that these rules may be broken, such as by cutting with a pair of scissors, especially since sometimes a small snip makes such a perfect form.*

The book included in the kit by Florence Sakade, Origami Japanese Paper-Folding, Book One has instructions for simple paper-folding such as dolls, fans, flowers and fish.

*Shigeta, James, Paper-Folding for 4-H Members. Cooperative Extension Work in Agriculture and Home Economics, University of Hawaii, Honolulu, 1960.

SONGS AND DANCES

Taken from Ilokano Resource Book for Teachers
Department of Education
Honolulu, Hawaii
1977

TINIKLING
(Bamboo Dance/Dance of the Ricebird)

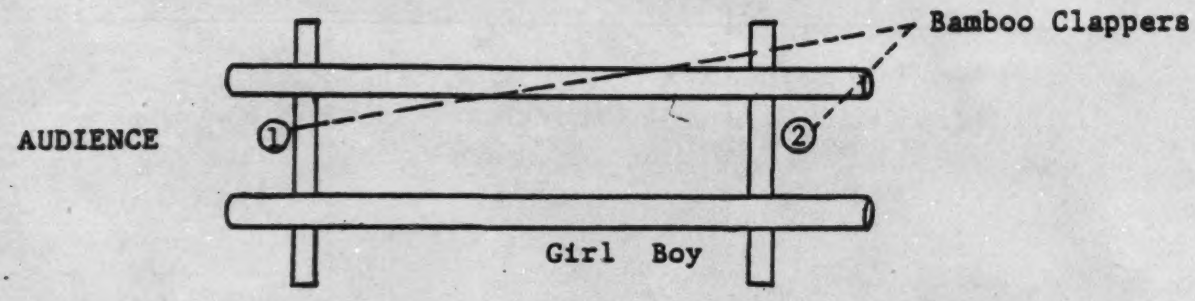
The Tinikling Dance got its name from the "tikling" bird. The "tikling" is a ricebird with long legs and a long neck. This dance imitates the movements of the "tikling" bird as it walks between grass stems or runs over the branches.

Tinikling is the national dance of the Philippines. It is a lively dance that requires skill. Skill is demonstrated by dancing between the bamboos and keeping the feet from being caught when the poles are struck together.

Traditionally, the Tinikling is danced during the harvest season to give a break to the workers.

Costume: Girls wear balintawak or Patadyong. Boys wear barong tagalog or any white shirt and long red trousers with one leg rolled up, and a red kerchief tied around the neck.

Formation: Dancers stand at the left side of the bamboo poles. Girl in front when facing audience.



Bamboo Rhythm I - Slide against the boards, open about a foot apart and strike them twice against the boards.

Bamboo Rhythm II - Strike bamboo once, open, strike three times against the boards.

Tinikling Step R - Hop on L outside the bamboos at the left side, hop on R between the poles, hop on L on the same spot and raise R foot.

Tinikling Step L - Hop on R at the right side, hop on L and R.

Introduction - Starting with the R foot, dancers take 4 waltz steps forward, going to proper places. Girl holding skirt while boy places hands on waist.....4M

Bamboo rhythm silent for one measure.

Strike bamboo poles together once at every first beat at the second, third, and fourth measures.....4M

I Tinikling Steps:

a) take seven tinikling steps R and L alternately. Hop on first measure is omitted. Girls R & L arms doing the "Kumintang" alternately. The opposite arm holding the skirt.

Boys do the same but the opposite arm behind the waist.

b) step R foot sideward or outside the pole numbered 2. Hop two times in the left between turning right about.

c) take seven tinikling steps L and R alternately.

d) girl hops on L outside pole 2, hops on R two times between the poles, going backward near clapper 1.

boy hops on L foot outside pole I, turns R about by hopping two times on R foot between the poles going to closer to Clapper 2.

II Clockwise and counterclockwise

a) girl at L side of the pole 2, boy at L side of pole I. Starting with the L foot, take four steps forward outside the poles. Turn right about and hop on L and R foot between poles.

b) repeat three times more going clockwise.

c) repeat all starting with the R foot on the other side of the poles. Reverse direction.

d) girl takes three steps forward about 2 feet away from pole 2. Boy takes 3 steps forward about 2 feet away from pole I. Finish facing each other.

III Kuradang

a) take 8 kuradang steps R and L alternately at the last measure boy jumps over to the L side of his partner facing the same direction

-Kuradang Step: change step obliquely forward r (L) (cts. 1, 2, and), step L(R) in front (ct. 3), change step obliquely backward R(L) (cts. 1, 2 and), point L(R) in front (ct. 3).

IV Tinikling Steps Sideways

Partners join inside hands.

a) hop on L foot outside the poles, hop on R and on L between poles.

b) hop forward on R foot outside across pole I. Hop on L and R between the poles.

c) repeat a, and b five times alternately.

d) hop on R twice outside pole I turning R about. Release the hold of inside hands. Hop on L close R foot in place.

e) join inside hands. Repeat a, b, c.

f) hop on R foot outside pole 2.

V. Feet Apart

a) girl turns R and boy L facing each other. Jump with both feet apart outside the poles, join both hands and swing them sideways. Jump twice with feet together between the poles swing both hands down in front.

b) repeat a two times more.

c) jump with feet apart outside the poles. Release hands and jump two times between the poles turning R about, partners are in back to back position.

d) repeat a, b, c.

e) repeat all. Girl does not turn boy turns about facing the audience.

VI. Cross Step

a) hop on L foot across pole 2, and raise R foot in rear, hop on R two times between poles.

b) hop on L outside pole I, and raise R foot in front, hop on R twice between poles.

c) repeat a and b, three times more, hop on R two times turning R about.

d) repeat seven times more.

VII. Diagonal

a) hop on L foot outside the poles. (girl outside pole 2, boy pole I) hop on R diagonally forward to the center of the poles. Hop on L on the same spot.

b) hop on R foot diagonally backward across the other pole. Release the hold of the R hand. Hop on R and L between the poles.

c) repeat a and b, five times alternately.

d) leap to exchange places.

e) repeat a, b, and c.

f) boy leaps to the L side of pole 2; near bamboo player 2.

VIII. Waltz Steps

a) starting with the R foot take four waltz steps forward. Arms moving sideward R and L alternately.

b) repeat a, moving backward. Girl in front of partner.

c) hop on outside foot once outside the poles, hop on the inside foot two times between the poles.

d) repeat five times moving forward.

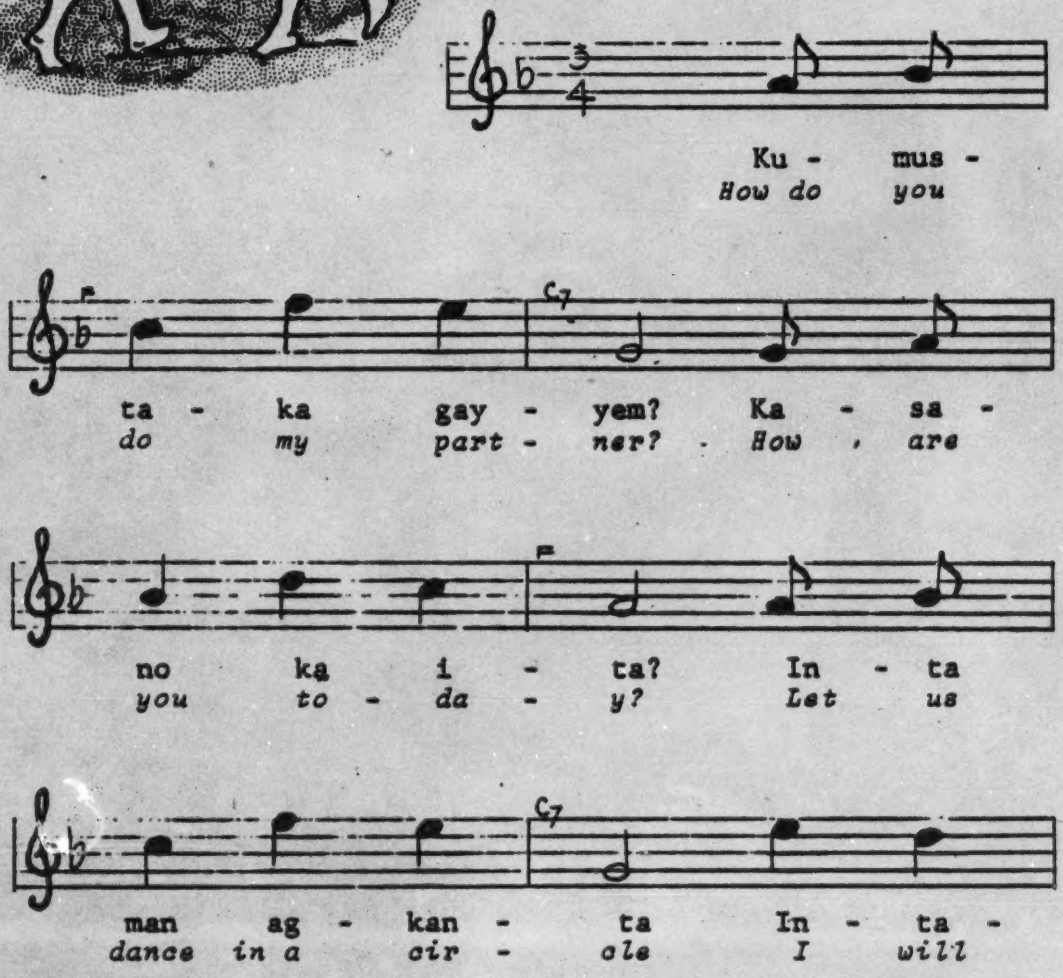
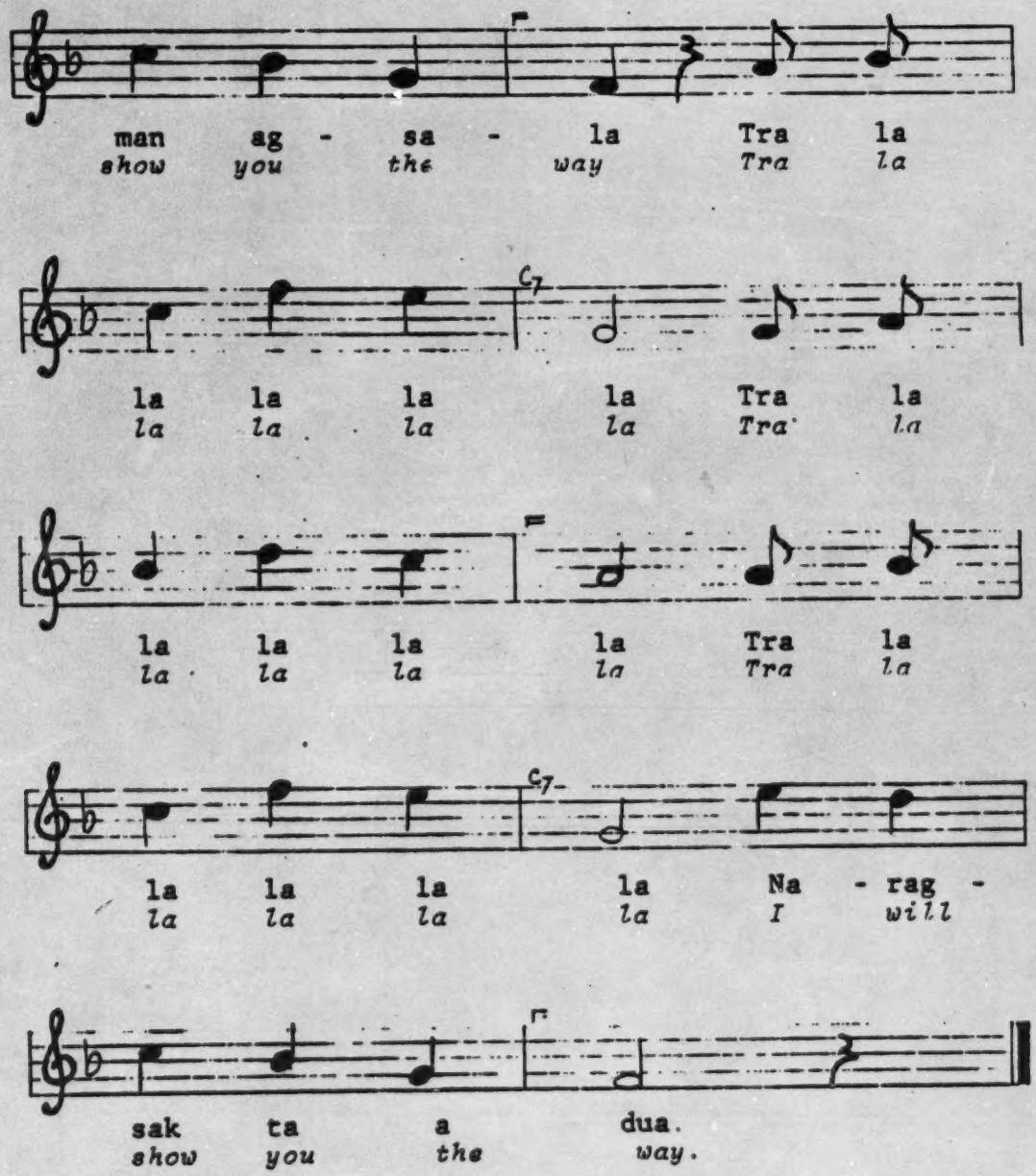
e) boy jumps over to the L side of the girl and they join R hands. Three-step turn and bow to partner.

EXIT

Taken from Ilokano Resource Book for Teachers
Department of Education
Honolulu, Hawaii
1977

Kumusta Ka, Gayyem

Adapted: "How Do You Do, My Partner"

This is a lively action song that gets the children acquainted with one another.

Ku - mus -
How do you
ta - ka gay - yem? Ka - sa -
do my part - ner? How are
no ka i - ta? In - ta
you to - da - y? Let us
man ag - kan - ta In - ta -
dance in a cir - cle I will

man ag - sa - la Tra la
show you the way Tra la
C7
la la la la Tra la
la la la la Tra la
la la la la Tra la
la la la la Tra la
C7
la la la la Na - rag -
la la la la I will
sak ta a dua.
show you the way.

Korean Dance

Arirang

Music: Arirang (special record purchased from Hulla Huhm Studio)

Formation: Lines.
Introduction: Sway R, L, etc. for 8 measures.

Form A: Each dance circles with 5 waltz steps, starting with R foot. X ends up facing ¼ turn L (¾ turn in all) Both arms are extended to the R using the heel of the hands to push outward. When waltzing L arms are to L.

Waltz to L side, L arm out L and R, back of hand covers eyes.

Make ½ turn to R and waltz sideward to R with R hand out to the R and L hand covering eyes.

Pivot on balls of feet to face front with L hand holding skirt and R hand pretending to flop long sleeve over arm to cover face.

Form B: 1) Step on L and bend R.

Round the L hand as if holding basket. Bend to R side with R hand to pick flowers.

2) Step on R and place L heel diagonally forward L while putting flower in basket on L side.

Repeat (1 and 2)

Round both arms as if holding basket and swing up to L, R, L, R.

Form C: Walk diagonally R forward and hold. Hands are behind the back.

Shade eyes with R hand and look R then L.

Hold skirt with R hand swing to R and stamp R feet. Do 2X.

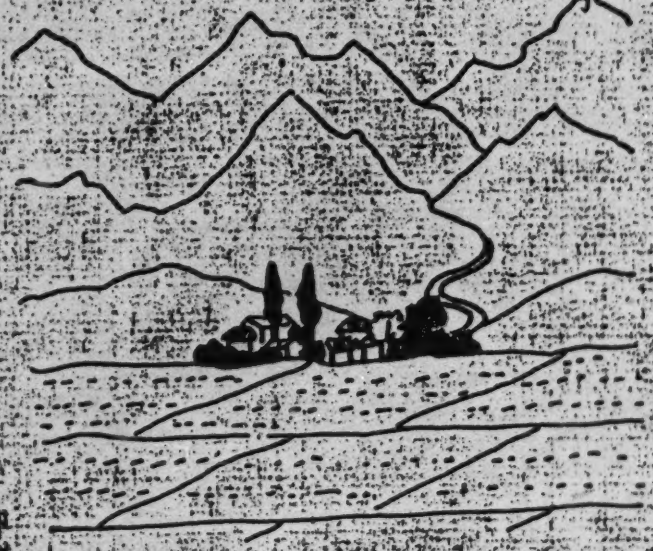
Make full turn pivot to the R to face front and cover eyes with R sleeve.

NOTE: Dance forms according to the music goes A, B, A, C, etc.

HPE 123
(Kaina)

i as in meet u just
e met oo soon
a at er further
a father o gonna

The symbols tt and kk are pronounced with the mouth muscles very tense.



아리랑 A RI RANG

1. 아 리 랑 - 아 리 랑 - 아 라 - 리 - 요,
A ri r -ang A ri r - ang a ra - ri - yo,
A ri r -ang A ri r - ang a ra - ri - yo,

아 리 랑 꼬 - 개 - 를 - 넘 어 간 다.
A ri rang kko gae - rul - nerm er gan da.
A ri rang to the moun-tain pe -ak there will I go.

우 리 마 을 에 풍 년 이 왔 - 네.
Woo ri ma ul e poong nyern i wan ne.
All our vil-la-ges good h - ar-v-est come.

삼 천 리 강 - 산 - 에 풍 년 이 왔 네.
Sam cheri li gang - san - e poong nyern i wan ne.
Three thou-sand mi-les sea to moun-tain good h-ar-vest come.

한국에는 산이 많다. 아리랑은 서울
근처의 작은 산길이다. 옛날에는 산은
부족사이의 경계선이었고, 마음대로
옮겨 살지 못하였다. 지금은 마음대로
옮겨 살수 있지만

Korea has many mountains. A ri rang is a small mountain path near Seoul. Years ago the mountains were boundaries for the clans. One could not go over the mountain and live in the next village without special permission. But now one may come and go as one pleases.

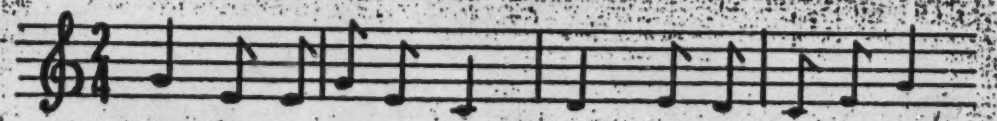
17

From: A Korean Legend, Hungbu and Nolbu and Korean Songs We Can Sing, by Roberta Chang

산토끼 SAN TO KKI (DEAR MOUNTAIN RABBIT)

한국의 들과 산에 많은 야생 동물 중에서
산토끼는 흔히 볼 수 있는 동물이다.

Among the many wild animals found in the fields and mountains of Korea, the mountain rabbit is one of the most common.

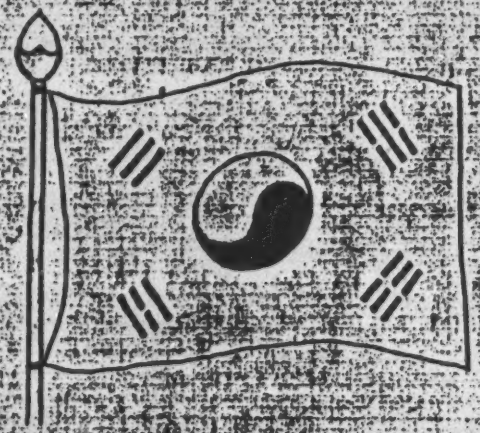


1. 산 토 끼 토 끼 야 어 디 를 가 느 냐,
San to kki to kki ya er di rul ga nu nya,
Dear moun-tain r - ab - bit where are you tra-vel-ing,

2. 산 고 개 고 개 를 나 혼 자 넘 어 서,
San kko gae go gae rul na hon ja neom eo seo,
I climb the moun-tain tops jump - ing here there a-lone,

1. 깡 총 깡 총 뛰 면 서 어 디 를 가 느 냐.
Kkang chong kkang chong ttwi myern seo eo di rul ga nu nya,
As you jump and turn a - bout where are you tra-vel-ing,

2. 토 실 토 실 알 밤 을 주 우 러 올 테 야,
To sil to sil al bam ul joo wer ol te ya.
Jump - ing play - ing look-ing for tas - ty ch- eat-nuts,



태극기 TAE GUK KKI (OUR NATIONAL FLAG)

1. 태 극 기 가 바 람 에 펄 럭 입 니 다.
Tae guk-kki ga ba ram e perl lerg im ni da.
Our na-tional flag un-furl-ing proud - ly in the breeze.

2. 태 극 기 가 힘 차 게 펄 럭 입 니 다.
Tae guk kki ga him cha ge perl lerg im ni da.
Our na-tional flag un-furl-ing so strong and so bold.

1. 하 늘 이 아 름 답 게 펄 럭 입 니 다.
Ha nul nop - i e rum dap kke perl lerg im ni da
You make the sky oh so pret - ty whi - le you un - furl.

2. 마 을 마 다 집 집 마 다 펄 럭 입 니 다.
Ma ul ma da jip jim ma da perl lerg im ni da.
You lift the hearts of e -very-one whil - le you un - furl.

태극기는 흰바탕에 빨강, 파랑,
그리고 검은색으로 되어있다. 가운데
둥근원은 음과 양을 나타내고 둥글
세상의 여러분을 나타낸다.
흰 바탕과 밝음 깨끗함 하얀
마음과 정을 그리고 예의와 생각을
나타낸다.

The Korean national flag is red, blue, and black on a white background. The two halves of the circle are called yin and yang, representing the opposite forces of the world--dark and light, cold and hot, passive and active, and female and male.

무궁화 MOO GOONG HWA (PURPLE HIBISCUS)

1. 무 궁 - 화 무 궁 - 화 우 리 나 라 꽃,
Moo goong - hwa moo goong - hwa woo ri na ra kkot,
Moo goong - hwa moo goong - hwa our na-tion-al flow'r,

후렴 2. 피 었 - 네 피 었 - 네 우 리 나 라 꽃,
Pi ern - ne pi ern - ne woo ri na ra kkot,
Blos -som and grow blos-som and grow our na-tion-al flow'r,

1. 삼 천 - 리 강 산 에 우 리 나 라 꽃,
Sam cherl - li gang san e woo ri na ra kkot
Three thou-sand miles sea to mount our n-a-tion-al flow'r,

2. 삼 천 - 리 강 산 에 우 리 나 라 꽃,
Sam cherl li gang san e woo ri na ra kkot,
Three thou-sand miles sea to mount our n-a-tion-al flow'r,

한국의 국화인 무궁화는 하와이에도 많이 있다. 하와이에서는 무궁화를 "사론의 장미" 라는 "자유빛 하이비스커스" 라고 부른다. 한국 사람은 이꽃이 아름답고 오래오래 가기 때문에 이꽃을 사랑한다.

The Korean national flower, moo goong hwa, is found in Hawaii too, where it is called the "Rose of Sharon" or "Purple Hibiscus." Koreans like this flower because it is beautiful and it lasts a long time.

A Hawaiian Chant
A HILO AU (WAU)- Sitting
Chest-slap dance

Hula Records H-504
The Kamehameha Alumni Glee Club
Sons of the Pacific in Concert
33 1/3 stereo

Formation: Sit on knees in rows.

Verse 1: Measures 1-2 -- Rest hands on knees
3 -- Slap hands on upper legs 3X
4 -- Extend R arm to side (shoulder height) slap chest with L, open hand; reverse
5 -- Slap hands on legs 3X
6 -- Make flowers out front with 2 hands

Verse 2: Measures 7 -- Slap hands on legs 3X
8 -- Same as Measure 4
9-10 -- Hands start at waist and both move front to make a circle, then place hands at chest, palms down, with elbows out

Verse 3: Measures 11 -- Same as Measure 3
12 -- Same as Measure 4
13-14 -- Extend R arm diagonally out R and L diag. back L dip fingers and then touch shoulders. Reverse.

Verse 4: Measures 15 -- Same as Measure 3
16 -- Same as Measure 4
17-18 -- Make flowers on R (R hand high and L hand lower, then both hands hit chest; repeat on L and chest

Verse 5 Measures 19 -- Same as Measure 3
20 -- Same as Measure 4
21-22 -- Roll hands away from body, one over the other below waist from L side to R and clap on 4th count; repeat R to L

Verse 6: Measures 23 -- Same as Measure 3
24 -- Same as Measure 4
25 -- Wave both hands at nose 1X and out front 1X
26 -- Bend R elbow with arm up and elbow resting on back of L palm; reverse

A Hilo Au (continued)

Verse 7: Measure 27 -- Same as Measure 3
28 -- Hands at mouth, palms down; turn palms up and move hands forward and out
29 -- Same as Measure 3
30 -- Same as Measure 4

Ending: Place R hand on L, both arms straight forward out front and bow head

HPE 123
(Miss Kaina)

Kelly, John M. Jr. Folk Songs Hawaii Sings.
Charles E. Tuttle Company, Inc., Rutland
Vermont and Tokyo, Japan.

LAN HUA-HUA

Blue Flower

CHINA

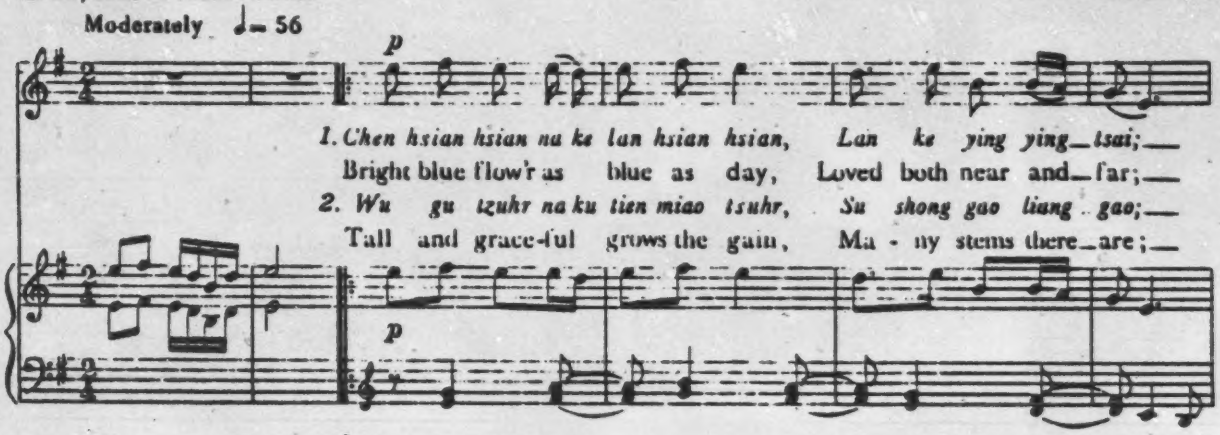
This song comes from North Shensi, which has long been one of China's most depressed areas. In olden days its barren, mountainous, and sparsely populated land was used for growing the opium poppy and was an area often harassed by bandits.

Here the beautiful young girl Lan Hua-hua symbolizes youth who reject such customs of the past as the selling of daughters to meet heavy taxes (as sung in the third and fourth verses). The pledge of love in the last verse expresses defiance of the old custom of marriages arranged by parents for motives other than of true love.

Many twentieth-century Chinese folk songs and stories, such as this, have embodied concepts deriving from the Three Principles of the People—Nationalism, Democracy, and Livelihood—as formulated by Sun Yat-sen (father of the Chinese Republic, which replaced the Manchu dynasty in 1911). The sentiments of the lyrics of this song reflect that period, while the tune is probably of older origin. Sun Yat-sen, incidentally, spent six formative years of his life, until the age of nineteen, as a student at Iolani School in Honolulu.

The melody here is based on the pentatonic scale, characteristic of the Chinese folk song.

ANON.; ENG. BY MILES TOMALIN

ANONYMOUS

Moderately ♩= 56
p
1. Chen hsian hsian na ke lan hsian hsian, Lan ke ying ying tsai;
Bright blue flow'r as blue as day, Loved both near and far;
2. Wu gu tzuhr na ku tien miao tsuhr, Su shong gao liang gao;
Tall and grace-ful grows the gain, Ma - ny stems there are;
p

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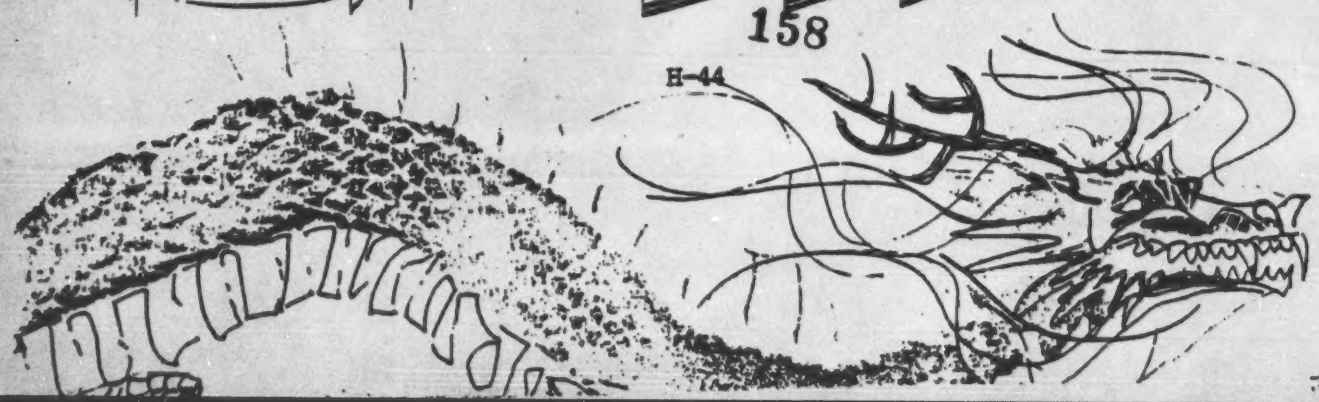
Sheng hsia i ke Lan Hua hua uhr, Shih shih ai shih jen.
None so bright and none so gay, As our pretty Lan Hua - hua.
I shuh sang shung ti nuer, Su sang Lan Hua-hua hao.
Of the maids who live on the plain, None so fair as Lan Hua - hua.

3. *Tsung yueh li na guh so mei, Er yueh li ting;*
Brief the time and harsh the law, Hard the bar - gain driven;
4. *Lan Hua - hua na guh shia jiaw leh Dung tsang shi yu tsao;*
Old is he and on his face Many an e - vil scar;

San yueh li chiao ta chien Suh yueh li ying.
One fine day is Lan Hua - hua To the highest bid-der given.
Tsao chien tsou chia di hou lau tsuh, Hao chien i tso jen.
Liv - ing death is in this place, Stay no longer Lan Hua - hua.



Japanese Dance

Tanko Bushi
(Japanese Odori)

Music: Record - "Tanko Bushi" Teichiku 3040 (made in Japan)

Formation: All dancers in circle formation facing CCW. Dancers may be in a single circle or several circles within a circle, depending on the number of dancers.

1. Clap hands in time with music until singing starts.
2. Digging motion. Twice on R. Weight on L foot, while R foot touch floor lightly twice.
   Repeat on left.
3. Lift both hands to R shoulder and at the same time step forward with R foot.
   Repeat on left.
4. Step back L, R hand in front of face, palm front, while left hand is straight down and back of body.
   Repeat on opposite side.
5. Step forward R and "push" on R.
   Repeat on left.
6. Step R and face slightly to R. At the same time bend R knee while crossing hands and moving them apart, palms down. For this the hands are as low as the waist.
7. Clap hands twice, and then once.

Repeat whole dance over and over until music ends.

HPE 123
(Miss Kaina)

COOKING

Filipino Foods

LUMPIA

1 lb. ground pork
1 lb. shrimp
1 lb. green beans
1 med. size cabbage
5 med. size carrots
cooking oil
3 pkg. mongo beansprouts
1 med. size onion
1 stem green onion
salt
ajinomoto
lumpia wrappers

Wash vegetables and slice finely. Wash shrimps and clean. Cut into halves. Slice onion and pork and saute in 2 tbsp. of oil. Add shrimps, cook until reddish. Add sliced vegetables, salt and ajinomoto to taste. Cook with med. heat 3 to 5 minutes. Stir well and cool off. Add the sliced green onions, then wrap 1 tbsp. in every wrapper and fold. Fry each lumpia until golden brown.

BADUYA (Banana Fritter)

3 c. mochi flour
2 c. cream, milk, or coconut milk
3/4 c. sugar
10 or more ripe bananas
cooking oil
3 eggs

Mash or slice the bananas crosswise. In a large bowl, beat 3 eggs and add mochi, or cream and sugar. Mix well. Then add sliced or mashed bananas. Drop by tablespoons. Deep fry until golden brown.

Yield: 3 dozen

TURRON (Banana Rolls)

4 medium cooking bananas, ripe and firm
2 t. brown sugar
8 lumpia wrappers
1 cup oil for deep frying

Cut banana into halves, lengthwise. Sprinkle brown sugar on each piece and wrap in lumpia wrapper. Wrap like envelope, sealing ends with water. Deep fry in hot oil until golden brown. Drain in colander or strainer. Serve immediately.

--Ilokano Resource Book for Teachers
Department of Education
Honolulu, Hawaii 1977

Korean Confection

1 cup sifted flour
1/2 t. salt
1 1/2 t. baking powder
3 T. sugar
1/4 t. cinnamon
1/3 cup cold water
1/3 cup chopped walnuts
1/3 cup chopped seedless dates
1 quart salad oil or peanut oil for frying
1/4 cup confectioner's sugar, sifted

Combine dry ingredients. Slowly add cold water and mix well. Roll out dough on lightly floured board to 1/8 inch thickness. Cut with a cookie cutter and press nuts and dates in center. Fry in oil until golden brown, about 3 minutes. Sprinkle with confectioner's sugar and serve warm.

Yield: 1 1/2 dozens

-Favorite Island Cookery
Honpa Hongwanji Buddhist Temple

Haupia
(Coconut Pudding)

3 tbs. cornstarch

3 tbsp. sugar

1/8 tsp. salt

2 cups coconut milk

Combine dry ingredients. Add ½ cup of the coconut milk and blend to a smooth paste. Heat remaining milk on low heat and add cornstarch mixture. Stir very often until mixture is thickened. Pour into shallow pan. Let cool until firm.

Serves 6

-Hawaii's Recipes
Janajac, a Junior Achievement Company

Kulolo
(Taro and Cocomut Pudding)

2 cups grated raw taro
3/4 brown sugar
1 cup grated coconut
½ cup water

Heat water and add to grated coconut. Let stand ½ hour. Squeeze coconut mixture with fingers. Strain mixture through cheese cloth. Squeeze as much liquid as possible.

Mix coconut milk, gotten by squeezing, with grated taro and brown sugar. Line round pan 6" in diameter with ti leaves or banana leaves. Pour taro mixture into pan and cover with foil. Cook 3½ hours at 15 # pressure or 6-8 hours in steamer.

Chien Doi (Chinese Doughnuts)

1 1/2 cups (1/2 lb.) Chinese brown sugar
1 1/4 cups hot water
3 3/4 cups (1 lb.) no mei fun (Mochi flour)
1 t. sherry

Filling:

1/2 cup grated coconut
1/2 cup crushed roasted peanuts
3 t. sugar
1/4 cup toasted sesame seeds
1 quart oil for frying

Dissolve brown sugar in hot water; cool. Stir enough liquid into flour to make a stiff dough (do not knead). Add sherry. Shape into a roll, 1 1/2 inches in diameter; cut in 1/2 inch slices; flatten. Combine filling ingredients and place a tablespoon of filling in center. Pinch edges together to seal and roll into a ball. Roll in sesame seeds. Deep fry in oil until golden brown. Press balls against side of pan while frying so balls will expand.

Yield: 16 chien doi

-Favorite Island Cookery
Honpa Hongwanji Buddhist Temple

Almond Cream with Chow Chow

(Chow chow is Chinese preserved fruit which can be bought in shops specializing in Chinese groceries)

1 x 16 oz. can chow chow or mixed fruit salad
1 pint (2½ cups) water
1 oz. (4 tablespoons) gelatin
3/4 pint (2 cups) milk
granulated sugar to taste
1 teaspoon almond essence

Chop the larger pieces of chow chow in half or drain the mixed fruit salad.

Place 4 tablespoons of the water in a cup and stand it in

Almond Cream with Chow Chow

a saucepan of hot water. Shower the gelatine into the cup and heat, stirring, until the gelatine has dissolved. Cool.

Heat the remaining water with milk, sugar to taste, and almond essence, stir until the sugar is dissolved. Stir in the gelatine. Pour into a shallow, lightly oiled cake tin and cool until set.

Cut the almond cream into bite-sized pieces. Place these in a serving bowl with the fruit and combine very gently. Serve very cold.

Serves 6-8

-Popular Chinese Cookery
Alison Burt

Easy Sushi Rice

1/4 cup sugar
½ cup teaspoon salt
1 tablespoon sake
½ cup rice vinegar
1¾ cup water
2 cups rice

Combine sugar, salt, ajinomoto, sake, vinegar and water in sauce pan. Stir to dissolve sugar and salt. Rinse and drain rice; add to liquid in saucepan. Cover and bring to boil on high heat; continue cooking on low heat until rice is tender, about 20 minutes. Turn off heat and steam 5 more minutes.

Yield: 4 cups sushi rice

Nori Maki Sushi

4-6 string beans
4-6 strips of carrots ½" thick
1 can eel
4 sheets sushi nori
4-6 strips of egg sheets (1 egg)
Red or green flaked shrimps, dried
4 cups sushi rice

String beans and slice carrots into strips. Cook until tender in 1 cup water and 1 teaspoon salt. Drain and set aside. Open can of eel and remove paper wrapping. Mash eel with fork. Strip egg sheets. Using sushi maker or bamboo mats, place 1 sheet of nori. Place 1 cup sushi rice along lengthwise about 1" from edge leaving 2" clear on bottom. In center place 1 strip string beans, 1 strip carrots, 1 tablespoon eel and 1 strip of egg strip. Sprinkle with either green or red shrimp flakes. Gently roll mat over rice and roll as for jelly roll. Pull mat to tighten mixture to hold together. Remove mat and allow sushi to set for 10 minutes. Proceed until all ingredients have been used. With a moistened knife, slice each roll into eight pieces.

Japanese Foods (continued)

Ohagi

Tsubushi-an (course azuki bean paste) :

2 cups azuki beans
2½ cups sugar
½ t. salt

Cook azuki beans, starting with hot water for about 1 hour. Turn off heat and cool. Cook again adding more water as needed until beans are tender. Drain beans. Mash beans and add sugar and salt. Cook again, stirring occasionally until mixture thickens.

Mochi rice:

2 cups mochi rice
2 cups water
1 t. salt

Soak rice in water overnight. Cook rice until tender. Mash lightly and then make into tiny balls. Coat rice balls with tsubushi-an.

-Favorite Island Cookery
Honpa Hongwanji Buddist Temple

(d) The report should also include information on cooperative activities with persons, with a special interest in the ethnic group or groups with which the program is concerned.

Cooperative activities with key individuals were developed. The individuals in charge of such cooperative activities and a description of the activities are as follows.

1. Ms. Rose Yamada
   Director
   General Education Branch
   Office of Instructional Services
   Hawaii Department of Education

   Activity: Workshops for State teachers on Hawaii's Asian American literature are currently being planned for 1979-1980. The workshops will focus on Japanese, Chinese, Korean, and Filipino American writers.

2. Ms. Elaine M. Takenaka
   Educational Specialist
   Social Studies
   Office of Instructional Services
   Sciences and Humanities Section
   Hawaii Department of Education

   Activity: Classroom (secondary level) presentations by local writers and the researchers of the grant for 1979-1980.

3. Ms. Anne Port
   Educational Specialist
   Language Arts
   Hawaii Department of Education

   Activity: In-service training for teachers (weekend type workshops) on Asian American literature, 1979-1980.

4. Ms. Susie Nakashima
Assistant Emergency School Aid Act (ESAA) Coordinator
Honolulu District
Hawaii Department of Education

Activity: Provide lectures and training sessions for teachers and students involved in ESAA. (In planning sessions at this time.)

5. Ms. Shirley Yamaoka
Assistant Emergency School Aid Act (ESAA) Coordinator
Windward District
Hawaii Department of Education

Activity: Provide lectures and training sessions for teachers and students involved in ESAA. (In planning sessions at this time.)

6. Ms. Beverly Lum
Hawaii Chinese History Center
Honolulu, Hawaii

Activity: Consult on Chinese writers in Hawaii.

7. Mr. Darrell H. Y. Lum
Editor, Bamboo Ridge
Honolulu, Hawaii

Activity: The literary journal Bamboo Ridge, is selecting one historical work from the annotated bibliography to be published in each of its subsequent volumes.

8. Ms. Mary Matayoshi
Director, Continuing Education and Community Service
University of Hawaii at Hilo
Hilo, Hawaii

Activity: Developed a Big Island Writers' Conference on Asian American literature. Programs in the conference grew out of the ideas and works presented in the annotated bibliography.

(e) A documented evaluation of the role of the Advisory Council in council in carrying out the program support by the grant.

The following letter, written by the Chairman of the Advisory Council, is an evaluation of the role of the Advisory Council as set forth in the approved grant proposal and of the continued involvement and assistance of the Council following the grant period.

2163 Apio Lane
Honolulu, Hawaii 96817
November 15, 1979

DHEW/Office of Education
Grant and Procurement Management Division
Attn: Grants Officer, H&CE Branch
Room No. 5717, ROB #3
400 Maryland Avenue, S.W.
Washington, D.C. 20202

Dear Sir,

As Chairman of the Advisory Council for the U.S. Office of Education Ethnic Heritage Studies Program Federal Grant Number G007803316, I want to provide you with an evaluation of the role of the Advisory Council as set forth in the grantee's approved proposal.

The advisory Council consisted of the following seven members: Ms. Nancy Asaoka, Mr. Eric Chock, Chairman, Dr. Sheila Forman, Ms. Marie Hara, Dr. Philip Ige, Dr. Seymour Lutzky, and Ms. June Ock Yum. These members met periodically as a group or individually with the project researchers to keep up to date with current developments, and to discuss operational concerns pertaining to the project. The members served as a constant source of professional advice on the annotating and training stages of the project and provided an assessment and evaluation of the project in terms of the objectives sought. Moreover, the Advisory Council was actively involved with creating a free and open channel of communication and feedback to all ethnic groups for which the proposal was concerned so as to keep the community informed of the project's development and to advise the research team on additional community contacts or sources of materials relevant to the project. Minutes and reports were circulated, keeping Council members informed at all phases of the project.

In addition, several members of the Advisory Council participated in sessions of AmSt 620-F: Asian American Literature of Hawaii, either as guest speakers or classroom participants. Currently Advisory Council members continue to assist in the dissemination and further use of the bibliography and curriculum materials developed during the project.

Given our deep interest in the area, the members of the Advisory Council and the research team will be in constant touch with interested faculty and staff of public and private schools and universities of Hawaii to further the development of Asian and Pacific American literature.

All members found their role to be rewarding and trust that their involvement contributed to the overall accomplishments of the project.

Sincerely,

Eric Chock

Eric Chock
Chairman

sn

FINANCIAL STATUS REPORT

(Follow instructions on the back)

1. FEDERAL AGENCY AND ORGANIZATIONAL ELEMENT TO WHICH REPORT IS SUBMITTED	2. FEDERAL GRANT OR OTHER IDENTIFYING NUMBER	OMB Approved No. 80-R0180	PAGE OF PAGES
Office of Education Ethnic Heritage Studies Program	CAN 78 2002122 G007803316		

3. RECIPIENT ORGANIZATION (Name and complete address, including ZIP code)	4. EMPLOYER IDENTIFICATION NUMBER	5. RECIPIENT ACCOUNT NUMBER OR IDENTIFYING NUMBER	6. FINAL REPORT	7. BASIS
Japanese-American Research Center Interethnic Communication Research Unit 2454 South Beretania Street Honolulu, Hawaii 96814	23-7206588	53-994715-0	[X] YES [ ] NO	[X] CASH [ ] ACCRUAL

8. PROJECT/GRANT PERIOD (See instructions)		9. PERIOD COVERED BY THIS REPORT	
FROM (Month, day, year)	TO (Month, day, year)	FROM (Month, day, year)	TO (Month, day, year)
10/1/78	9/30/79	10/1/78	9/30/79

10. STATUS OF FUNDS

PROGRAMS/FUNCTIONS/ACTIVITIES ►	(a)	(b)	(c)	(d)	(e)	(f)	TOTAL (g)
a. Net outlays previously reported	$	$	$	$	$	$	$ -0-
b. Total outlays this report period							41,600.00
c. *Less:* Program income credits							-0-
d. Net outlays this report period (*Line b minus line c*)							41,600.00
e. Net outlays to date (*Line a plus line d*)							41,600.00
f. *Less:* Non-Federal share of outlays							-0-
g. Total Federal share of outlays (*Line e minus line f*)							41,600.00
h. Total unliquidated obligations							-0-
i. *Less:* Non-Federal share of unliquidated obligations shown on line h							-0-
j. Federal share of unliquidated obligations							-0-
k. Total Federal share of outlays and unliquidated obligations							41,600.00
l. Total cumulative amount of Federal funds authorized							41,600.00
m. Unobligated balance of Federal funds							-0-

11. INDIRECT EXPENSE

a. TYPE OF RATE (*Place "X" in appropriate box*) [ ] PROVISIONAL [X] PREDETERMINED [ ] FINAL [ ] FIXED

b. RATE	c. BASE	d. TOTAL AMOUNT	e. FEDERAL SHARE
5.8%	$39,311.00	$2,289.00	$2,289.00

12. REMARKS: *Attach any explanations deemed necessary or information required by Federal sponsoring agency in compliance with governing legislation.*

13. CERTIFICATION

I certify to the best of my knowledge and belief that this report is correct and complete and that all outlays and unliquidated obligations are for the purposes set forth in the award documents.

SIGNATURE OF AUTHORIZED CERTIFYING OFFICIAL: Fred Tamura

DATE REPORT SUBMITTED: Dec 17, 1979

TYPED OR PRINTED NAME AND TITLE
Fred Tamura
President, Board of Directors

TELEPHONE (*Area code, number and extension*)
(808) 734-7134

269-102

STANDARD FORM 269 (7-76)
Prescribed by Office of Management and Budget
Cir. No. A-110

INSTRUCTIONS

Please type or print legibly. Items 1, 2, 3, 6, 7, 9, 10d, 10e, 10g, 10i, 10l, 11a, and 12 are self-explanatory, specific instructions for other items are as follows:

Item	*Entry*
4	Enter the employer identification number assigned by the U.S. Internal Revenue Service or FICE (institution) code, if required by the Federal sponsoring agency.
5	This space is reserved for an account number or other identifying numbers that may be assigned by the recipient.
8	Enter the month, day, and year of the beginning and ending of this project period. For formula grants that are not awarded on a project basis, show the grant period.
10	The purpose of vertical columns (a) through (f) is to provide financial data for each program, function, and activity in the budget as approved by the Federal sponsoring agency. If additional columns are needed, use as many additional forms as needed and indicate page number in space provided in upper right; however, the totals of all programs, functions or activities should be shown in column (g) of the first page. For agreements pertaining to several Catalog of Federal Domestic Assistance programs that do not require a further functional or activity classification breakdown, enter under columns (a) through (f) the title of the program. For grants or other assistance agreements containing multiple programs where one or more programs require a further breakdown by function or activity, use a separate form for each program showing the applicable functions or activities in the separate columns. For grants or other assistance agreements containing several functions or activities which are funded from several programs, prepare a separate form for each activity or function when requested by the Federal sponsoring agency.
10a	Enter the net outlay. This amount should be the same as the amount reported in Line 10e of the last report. If there has been an adjustment to the amount shown previously, please attach explanation. Show zero if this is the initial report.
10b	Enter the total gross program outlays (less rebates, refunds, and other discounts) for this report period, including disbursements of cash realized as program income. For reports that are prepared on a cash basis, outlays are the sum of actual cash disbursements for goods and services, the amount of indirect expense charged, the value of in-kind contributions applied, and the amount of cash advances and payments made to contractors and subgrantees. For reports prepared on an accrued expenditure basis, outlays are the sum of actual cash disbursements, the amount of indirect expense incurred, the value of in-kind contributions applied, and the net increase (or decrease) in the amounts owed by the recipient for goods and other property received and for services performed by employees, contractors, subgrantees, and other payees.
10c	Enter the amount of all program income realized in this period that is required by the terms and conditions of the Federal award to be deducted from total project costs. For reports prepared on a cash basis, enter the amount of cash income received during the reporting period. For reports prepared on an accrual basis, enter the amount of income earned since the beginning of the reporting period. When the terms or conditions allow program income to be added to the total award, explain in remarks, the source, amount and disposition of the income.
10f	Enter amount pertaining to the non-Federal share of program outlays included in the amount on line e.
10h	Enter total amount of unliquidated obligations for this project or program, including unliquidated obligations to subgrantees and contractors. Unliquidated obligations are: Cash basis—obligations incurred but not paid; Accrued expenditure basis—obligations incurred but for which an outlay has not been recorded. Do not include any amounts that have been included on lines a through g. On the final report, line h should have a zero balance.
10j	Enter the Federal share of unliquidated obligations shown on line h. The amount shown on this line should be the difference between the amounts on lines h and i.
10k	Enter the sum of the amounts shown on lines g and j. If the report is final the report should not contain any unliquidated obligations.
10m	Enter the unobligated balance of Federal funds. This amount should be the difference between lines k and l.
11b	Enter rate in effect during the reporting period.
11c	Enter amount of the base to which the rate was applied.
11d	Enter total amount of indirect cost charged during the report period.
11e	Enter amount of the Federal share charged during the report period. If more than one rate was applied during the project period, include a separate schedule showing bases against which the indirect cost rates were applied, the respective indirect rates the month, day, and year the indirect rates were in effect, amounts of indirect expense charged to the project, and the Federal share of indirect expense charged to the project to date.